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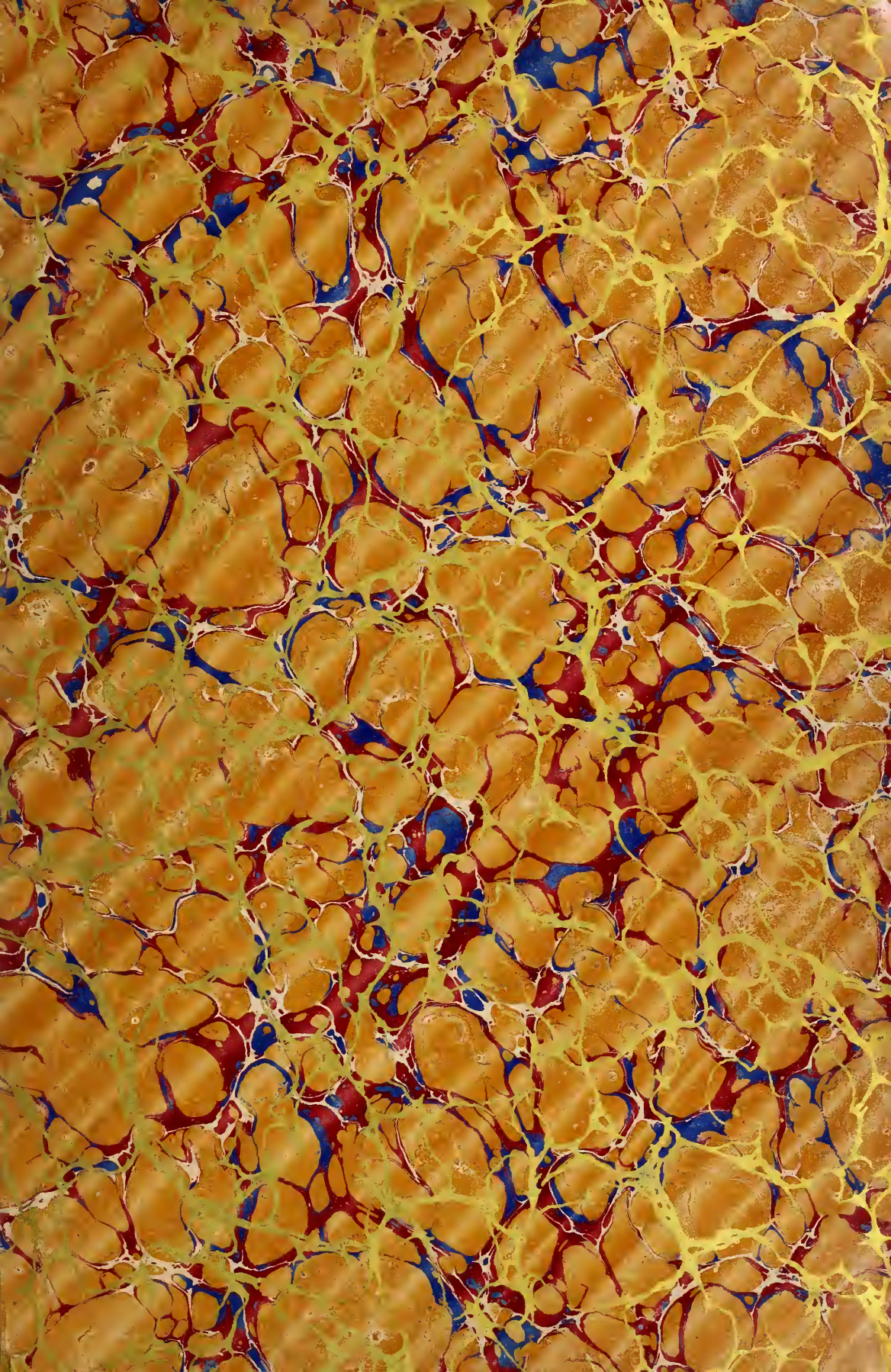

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CATALOGUE OF

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THE PROPERTY OF

SIGNOR STEPHANO BARDINI

OF FLORENCE

WHICH

Will be Sold by Auction by

MESSRS. CHRISTIE, MANSON & WOODS,

AT THEIR GREAT ROOMS,

8 KING STREET, ST. JAMES'S SQUARE,

On MONDAY, MAY 26, 1902,

And Four Following Days,

AT ONE O'CLOCK PRECISELY.

May be viewed Thursday, Friday and Saturday preceding, and Catalogues had, at Messrs. CHRISTIE, MANSON and WOODS' Offices, 8 *King Street, St. James's Square, S.W.*

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III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.

IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5*s.* in the pound, or more, in part of payment, or the whole of the Purchase-Money, *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.

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Messrs. CHRISTIE, MANSON and WOODS beg respectfully to state that this Catalogue is largely founded upon the Catalogue prepared by SIGNOR BARDINI, and published in French.

N.B.—The numbers in brackets refer to the numbers in Signor Bardini's own Catalogue, and to the numbers appearing below the Illustrations in the portfolios.

CATALOGUE.

First Day's Sale.

On MONDAY, MAY 26, 1902,

AT ONE O'CLOCK PRECISELY.

PLAQUETTES.

1·10 — 1 The Virgin and Child—*Paduan School, late 15th Century* Crossman —
(*No.* 107, *pl.* 9)

11 — 2 The Virgin and Child Crowned—*Bolognese, late 15th Century* Stern —
(*No.* 108, *pl.* 9)

4 — 3 A Plaquette, composed of three male heads, a female head, and a horse's head—*Florentine, 15th Century* — Lauengard. —
(*No.* 109, *pl.* 9)

1·10 — 4 The Virgin and Child: half-length—*Paduan, 16th Century* Crosby —
(*No.* 110, *pl.* 9)

3 — 5 A Saint in Prayer—*School of Donatello* Do
(*No.* 111, *pl.* 9)

4 — 6 Saint John the Baptist—*Venetian, 15th Century* Fitzhenry
(*No.* 112, *pl.* 9)

— Stern —

11 — 7 A Plaquette, with terminal and pea-pod ornaments—*Florentine, 15th Century*
(*No.* 113, *pl.* 9)

Williams

1 10 — 8 The Virgin and Infant Saviour—*North Italian, 15th Century*
(*No.* 114, *pl.* 9)

A.C.

1 10 — 9 Judith with the Head of Holophernes, in open strapwork frame —*North Italian, late 15th Century*
(*No.* 115, *pl.* 9)

1 —— 10 A Bacchante, holding a torch and wine-cup—*North Italian, late 15th Century*
— Crossley —
(*No.* 116, *pl.* 9)

10 10 — 11 Saint Michael Slaying the Dragon—*School of Pollaiuolo, 15th Century*
J. Chauvlen
(*No.* 117, *pl.* 9)

4 —— 12 The Virgin and Infant Saviour, seated—*Italian, early 16th Century*
— Bohler —
(*No.* 118, *pl.* 9)

5 10 — 13 The Virgin and Infant Saviour—*Italian, 14th Century*
Fitzhenry
(*No.* 119, *pl.* 9)

2 10 — 14 The Virgin and Infant Saviour—*Paduan, 15th Century*
— Richards —
(*No.* 120, *pl.* 9)

4 10 — 15 A Circular Plaquette, with Saint Martin and inscription—*German, late 15th Century*
— Bahler —
(*No.* 121, *pl.* 9)

S

4 —— 16 A Circular Plaquette, with the Death of Orpheus, by Moderno —*15th Century*
(*No.* 122, *pl.* 9)

3·10 — — Richards —

17 A PLAQUETTE, probably part of a binding—*North Italian*, 16*th Century*
(*No.* 123, *pl.* 9)

18 A PLAQUETTE, shaped as a pierced finial, with the arms of the Table. —
26 — Malatesta da Rimini, supported at the sides by cornucopiæ terminating in elephants' heads, by Mateo da Pasti—15*th Century*
(*No.* 124, *pl.* 9)

19 AN OVAL PLAQUETTE, gilt bronze, with the Lion of Saint Mark Bahler. —
4 — in strapwork border—*Venetian*, 16*th Century*
(*No.* 125, *pl.* 9)

20 AN OVAL PLAQUETTE, with allegorical subjects—*Italian*, 16*th*
1·10 — *Century* — Richards —
(*No.* 126, *pl.* 9)

21 A SHIELD-SHAPED PLAQUETTE, gilt bronze, with allegorical scenes, Green —
4 — by Moderno—*Italian*, 16*th Century*
(*No.* 127, *pl.* 9)

22 AN UPRIGHT PLAQUETTE, with the Descent from the Cross—in
8·10 — architectural frame—*Italian, middle of* 16*th Century* — Chauncey —
(*No.* 128, *pl.* 9)

23 AN UPRIGHT PLAQUETTE, with the Descent from the Cross—
3·10 — *Paduan*, 16*th Century* — Crosstop —
(*No.* 129, *pl.* 9)

24 ANOTHER, with Christ appearing to the Apostles, by Valerio
4 — Vicentino—in architectural frame, with dome top—16*th* Robson —
Century
(*No.* 130, *pl.* 9)

25 A PLAQUETTE, with the Crucifixion beneath a Gothic canopy—
2·10 — *French, late* 14*th Century* — Richards —
(*No.* 131, *pl.* 9)

5. 10 — — Robson —

26 An Oblong Plaquette, with a sacrifice in the centre, in border of Cherubs' heads and swags of flowers—*School of Benvenuto Cellini*

(*No.* 132, *pl.* 9)

2. 10 — — Rich —

27 An Upright Plaque, with the Crucifixion beneath a canopy of Gothic influence—*Italian*, 15*th Century*

(*No.* 133, *pl.* 9)

3. 10 —

28 An Upright Plaquette, with dome top: Christ appearing to the Apostles—*Venetian School*, 16*th Century* Foster —

(*No.* 134, *pl.* 9)

6. 6 —

29 An Upright Plaquette, with the Entombment—enriched frame —*School of Moderno*, 16*th Century* — Bean —

(*No.* 135, *pl.* 9)

26 —

30 An Upright Plaquette, moulded in high relief with the Madonna and Child, surrounded by Cherubims, in architectural frame, enriched with niello plaques—*School of Padua*, 15*th Century* — Bernard —

(*No.* 136, *pl.* 9)

4 —

31 A Circular Plaquette, with the Holy Family—*North Italian, early* 16*th Century* — Green —

(*No.* 137, *pl.* 9)

38 —

32 A Set of Four Circular Plaquettes, of gilt and silvered bronze, with David slaying Goliath, Orpheus in the Infernal Regions, and the Fall of Phæton, by Moderno — 16*th Century* Beasley.

(*No.* 138, *pl.* 9)

4 —

33 A Circular Plaquette, with the Virgin and Infant Christ, in gilt bronze—*Venetian*, 15*th Century* Chaffers

(*No.* 139, *pl.* 9)

7 — 34 The Adoration of the Shepherds: a bronze gilt oval plaquette — Whelan —
—*School of Valerio Belli*
(*No.* 140, *pl.* 9)

6·10 — 35 An Oblong Plaquette, bronze gilt, with a Roman Sacrifice —
School of Andrea Briosco, early 16*th Century* — Chacon —
(*No.* 141, *pl.* 9)

9·9 — 36 A Circular Plaquette, gilt bronze, with the Judgment of
Solomon, by Melioli—16*th Century* — Lowengard —
(*No.* 142, *pl.* 9)

4·10 — 37 An Oval Plaquette, gilt bronze, with the Adoration of the
Shepherds, *signed* Valer, by Valerio Vincentino—16*th Century* Robson —
(*No.* 143, *pl.* 9)

4·10 — 38 A Seal-shaped Plaquette, gilt bronze, with the Assumption of
the Virgin, inscribed assunta est maria in caelum—*Italian*, Lowengard —
16*th Century*
(*No.* 144, *pl.* 9)

4 — 39 An Upright Plaquette, gilt bronze, with the Adoration of the W. Wallis —
Magi—*the work of Moderno*, 16*th Century*
(*No.* 145, *pl.* 9)

2·10 — 40 An Upright Plaque, with the Virgin, Infant Christ and Saint Richards —
John—*Venetian*, 16*th Century*
(*No.* 146, *pl.* 9)

25 — 41 An Upright Plaque, cast in high relief, with the Flagellation, Sears —
by Moderno—16*th Century*
(*No.* 147, *pl.* 9)

50 — 42 An Oblong Plaquette, with Saint Jerome in Prayer, in high Stern —
relief—*School of Donatello*
(*No.* 148, *pl.* 9)

— Wallace —

4 —— 43 An Upright Plaquette, with moulded border, and loop above for suspension, moulded with the Grecian Daughter—*Venetian*, 16*th Century*
(*No.* 149, *pl.* 9)

— Green —

62 —— 44 An Oblong Plaquette, with the Entombment, by Andrea Briosco —*early* 16*th Century*
(*No.* 150, *pl.* 9)

D°

7.10 —— 45 An Oblong Plaquette, with the Apotheosis of a Hero—*Paduan* (*School of Riccio*), 16*th Century*
(*No.* 151, *pl.* 9)

— Chaven —

5.10 —— 46 The Virgin and Infant Saviour, half-length, seated, with a bird in the Infant's hand—*Florentine*, 15*th Century*
Taken from the relief of Mino da Fiesole
(*No.* 152, *pl.* 9)

4.10 —— 47 An Upright Plaquette, with Saint Jerome in Prayer—*School of Padua*, 15*th Century* — Green —
(*No.* 153, *pl.* 9)

4 —— 48 An Upright Plaquette, with the Descent from the Cross, in architectural frame with dome top—*North Italian*, 15*th Century* — Chaven —
(*No.* 154, *pl.* 9)

— Howes —

18 —— 49 AN UPRIGHT PLAQUETTE, with the Virgin and Infant Christ, by Jacopo Tatti—(Sansovino), *early* 16*th Century*
(*No.* 155, *pl.* 9)

D°

18 —— 50 An Upright Plaquette, with Christ surrounded by Cherubims —*North Italian*, 15*th Century*
(*No.* 156, *pl.* 9)

— Rich. —

15 —— 51 An Upright Plaquette, with the Virgin and Infant Christ enthroned—*School of Riccio*, 16*th Century*
(*No.* 157, *pl.* 9)

8. 10 — Crossley —

52 An Upright Plaquette, with the Death of Saint Sebastian—*School of Moderno*, 16*th Century*
(*No.* 158, *pl.* 9)

20 — 53 An Oblong Plaquette, with the Flagellation—*Paduan School*, 15*th Century* Richards —
(*No.* 159, *pl.* 9)

5. 10 — 54 An Upright Plaquette, "Pieta," with the Virgin and Dead Christ, after Michael Angelo—*Italian*, 16*th Century* Robson
(*No.* 160, *pl.* 9)

3. 10 — 55 An Upright Plaquette, with dome top, with the Nativity—*Burgundian*, 16*th Century* Matthews —
(*No.* 161, *pl.* 9)

4 — 56 An Upright Plaquette, with the Crucifixion, by Moderno—16*th Century* Whelan —
(*No.* 162, *pl.* 9)

58 — 57 A Rare Upright Plaquette, bronze gilt, with the Annunciation, in frame of architectural design—*Florentine*, 15*th Century* Reeves —
(*No.* 163, *pl.* 9)

4. 10 — 58 A Pair of Plaquettes, of trapezium form, with a Combat of Tritons and Sea Monsters—*Germany*, 16*th Century* Durlacher. —
(*No.* 164, *pl.* 9)

5 — 59 Another, of similar form, with Christ before Pilate, by Valerio Belli—*signed* "Valerio Bellus Vicentinus"—16*th Century* Stern —
(*No.* 165, *pl.* 9)

60 — 60 An Oblong Frieze Plaquette, with three of the Labours of Hercules—*North Italian*, 16*th Century* Durlacher. —
(*No.* 166, *pl.* 9)

56 — 61 A Rare Plaquette, of similar form, with Amorini sporting round a vase—*Florentine*, 15*th Century* Jackson —
(*No.* 167, *pl.* 9)

OLD ITALIAN BRONZES.

— Dunlacker.

200 — 62 A PAIR OF TABLE-CANDLESTICKS, with large circular bases, and vase-shaped nozzles, decorated in relief with grotesque masks, swags of fruit and flowers and duplicated mouldings—8¾ *in. high*, 6½ *in. diam. of base*—attributed to Andrea Briosco (Riccio)—*School of Padua, early 16th Century*

(*No.* 3, *pl.* 1)

See Illustration

D°

200 — 63 A Female Statuette, Representing Pomona, holding in her right hand a bunch of flowers, in her left, a cornucopia of various fruits, on triangular base with acanthus leaves in low relief, grotesque bearded mask feet—11 *in. high—Florentine (School of Baccio Bandinelli), 16th Century*

(*No.* 4, *pl.* 1)

64 A GROUP, OF SAMSON SLAYING THE PHILISTINES —14¾ *in. high—Florentine, 16th Century*

1200 — D°

This group may be considered to be the work of Michael Angelo, as it is well known this subject has been many times repeated by that artist. The Baryello of Florence possesses two groups, although different somewhat in composition; whilst in the Victoria and Albert Museum, South Kensington, there is an original wax from the hand of that master, that is closely allied to this bronze

(*No.* 5, *pl.* 1)

See Illustration

D°

800 — 65 Boy Extracting a Thorn from his Heel, after the antique—7½ *in. high—School of Padua, early 16th Century*—on circular bronze column, with frieze of classical ornament round the base

(*No.* 6, *pl.* 1)

5. 10 — Fitzhenry —

66 Cupid Sporting : a small statuette, after the antique—$2\frac{3}{4}$ *in. high* —on turned wood stand—*Italian* (*Florentine*), 16*th Century*
(*No.* 7, *pl.* 2)

12 — Stern —

67 An Inkstand, shaped as the grotesque head of a negro, the mouth forming aperture for the ink—$2\frac{3}{8}$ *in. high—Italian* (*Florentine*), 16*th Century*
(*No.* 8, *pl.* 2)

6 — W. Wallis —

68 A Bell, decorated in low relief with Orpheus and groups of animals, festoons of laurel and pendant trophies-of-arms —6 *in. high—Italian* (*School of Padua*), *early* 16*th Century*
(*No.* 9, *pl.* 2)

6 — Fitzhenry —

69 A Statuette, of Cupid, his left arm raised, his quiver slung on the left side—$5\frac{1}{2}$ *in. high—Italian* (*Roman School*), 16*th Century*
(*No.* 10, *pl.* 2)

21 — Palser —

70 A Seated Figure of a Boy, holding with his left hand a scarf which is bound round his body, his right arm slightly raised, on circular pedestal—6 *in. high—Italian, early* 16*th Century*
(*No.* 11, *pl.* 2)

21 — Bernard —

71 Venus Adjusting her Sandal—5 *in. high—Florentine* (*School of G. di Bologna*), 16*th Century*
(*No.* 12, *pl.* 2)

5 — Fitzhenry

72 A Bell, moulded in low relief with a classic frieze of duplicated gryphons and honeysuckle ornament, a smaller frieze above with bucrania, pateræ, and festoons of fruit—4 *in. high—Italian* (*School of Riccio*), *early* 16*th Century*
(*No.* 13, *pl.* 2)

— Elder —

14 — 73 A Circular Vase-shaped Inkstand and Cover, supported by three kneeling figures of Amorini, the cover surmounted by a figure of a cock—5 *in. high—Venetian*, 16*th Century*
(*No.* 14, *pl.* 2)

GRITE TOCK

4 10 — 74 A Half-Figure of a Triton, blowing a conch-shell—3½ *in. high—Florentine, late* 15*th Century*
(*No.* 15, *pl.* 2)

BOHLER

20 — 75 Saint John the Baptist: a gilt-bronze statuette, holding a cross and book, garbed in a sheepskin—9½ *in. high—Florentine, late* 15*th Century*
(*No.* 16, *pl.* 2)

POLLARD

11 — 76 A Kneeling Figure of Saint John: a gilt bronze statuette. The figure is draped in skins, the head surrounded by a nimbus, with a pennon inscribed, ECCE·AGN·DEI—9 *in. high—Florentine School, late* 15*th Century*
(*No.* 17, *pl.* 2)

DERSTOCK.

36 — 77 A Mortar, the handles moulded as figures of dolphins, a frieze of gadroons round the base, the border decorated with fruit and flowers, festoons of laurel foliage round the centre—*Florentine, late* 15*th Century*
(*No.* 18, *pl.* 2)

— Mr Andel. —

5 — 78 A Circular Inkstand and Cover, with a band of duplicated honeysuckle ornament in relief and three grotesque Satyrs' masks beneath; on three scroll feet surmounted by terminal busts; the cover surmounted by a seated figure of Cupid—6 *in. high—Italian* (*Venetian*), 16*th Century*
(*No.* 19, *pl.* 2)

RAESON

11 — 79 A Bust of a Roman Youth, the toga draped on the left shoulder, on triangular plinth—9½ *in. high—Italian* (*Florentine*), *early* 17*th Century*
(*No.* 20, *pl.* 2)

5·10— DURLACHER

80 An Inkstand, of triangular form, the sides moulded and pierced with bearded masks and honeysuckle ornament, on lion's-claw feet, and S-shaped scrolls above of acanthus leaves—3½ *in. high—Florentine, 16th Century*

(*No.* 21, *pl.* 2)

155— SALTING

81 A Bell-shaped Mortar, with S-shaped handles, and a frieze of a hunting subject round the body; above and below are friezes of classical foliage—6 *in. high—North Italian (School of Pisanello), late 15th Century*

(*No.* 22, *pl.* 2)

6 — 82 Juno: a gilt bronze statuette, holding in her left arm a peacock, her right hand raised, slightly draped—8 *in. high—Florentine School, 16th Century* — Durlacher. —

(*No.* 23, *pl.* 2)

11 — 83 Venus: a gilt bronze statuette, partly draped—6¾ *in. high—Florentine School, early 17th Century* — Robson —

(*No.* 24, *pl.* 2)

5·10— 84 A Statuette of Minerva, her left arm raised; the right resting on a column, over which is thrown a lion's scalp—7 *in. high Venetian, late 16th Century* — Salser. —

(*No.* 25, *pl.* 2)

MAJOLICA.

— WATSON —

30 —— 85 A Pair of Two-Handled Vases, of white Urbino faience, with upright serpent handles, fluted bases and festoons of laurel in relief, supported by masks, and with a bee in full relief on the shoulder—30½ *in. high*—17*th Century*

Made for Prince Barberini

(*No.* 427, *pl.* 11)

HOLLAND

30 —— 86 A Pear-shaped Montilupo Vase, the cover formed as a group of fruit and flowers, with grotesque masks in relief, and painted with the arms of the Marsili family of Florence, on a groundwork of conventional floral decoration—26½ *in. high*

(*No.* 428, *pl.* 11)

30 —— 87 Another, nearly similar D°

(*No.* 428, A)

— Shepherd. —

46 —— 88 A Deruta Dish, lustred in blue and gold, with a circular panel in the centre, painted with a seated figure of Justice; in her right hand she holds the sword; in the left the balance; the border is formed of alternating panels of scale and honeycomb ornament—16¼ *in. diam.—early* 16*th Century*

(*No.* 429, *pl.* 12)

See Illustration

Frank

9 —— 89 A Deruta Dish, lustred blue and pale yellow, painted in the centre with a profile portrait bust of a Cæsar, inscribed on a riband label in the centre MEMENTO MEI, with panels of scale-pattern and other ornaments on the border—15¾ *in. diam.*—16*th Century*

(*No.* 430, *pl.* 12)

See Illustration

93

88

90

89

42 —— —— BREWER ——

90 A DERUTA DISH, lustred blue and pale yellow, painted in the centre with a profile portrait of a lady, in Florentine costume, inscribed on a riband label LAMPERIA·BELLA; the border decorated with panels of scale-pattern and other ornament—16 *in. diam.—early 16th Century*

(*No.* 431, *pl.* 12)

See Illustration

42 —— DAVVSEY

91 A CIRCULAR DERUTA WARE DISH, with sunk centre, painted with a portrait of Sigismondo Malatesta in border of duplicated foliage on amber ground—17 *in. diam.*

(*No.* 432, *pl.* 12)

See Illustration

SHEPHERD

92 A CIRCULAR DISH, of Pavia faience, brown relieved with gold,
6 —— moulded with winged female terminals separating seven oval panels, each painted with Amorini, the centre panel bordered by a formal laurel wreath—17½ *in. diam.—late 16th Century*

(*No.* 433, *pl.* 12)

93 A DERUTA DISH, lustred blue and pale yellow, painted in the
7 —— centre with a profile bust of Scipio, wearing an open casque CHAVVIN and draped toga, inscribed on a riband label at the side SCIPIONE VA LETT, the border decorated with a duplicated design of acanthus leaves—16¾ *in. diam.—early 16th Century*

(*No.* 434, *pl.* 12)

See Illustration

94 A CAFAGGIOLO DISH, painted in the centre with a Turkish
16 —— horseman at full gallop, in green scarf, with yellow cape and FRANK flowing green turban caught by the wind; the border composed of panels of scale ornaments alternating with conventional foliage—15½ *in. diam.—early 16th Century*

(*No.* 435, *pl.* 13)

See Illustration

Duetscher.

125 — 95 A Cafaggiolo Dish, with three pine cones in the centre, arranged in the manner of a trefoil, with two leaves of conventional foliage between and two peacock's eyes below; around the border is a duplicated design of the "Holy Ray," painted alternately in blue and maroon—15½ *in. diam.*—*middle of the 15th Century*

(*No.* 436, *pl.* 13)

See Illustration

STERN

20 — 96 A Cafaggiolo Dish, painted in polychrome with a circular panel in the centre with a cross arrangement of leaves, and the "Holy Ray" round the well, and serrated leaf design round the border—15 *in. high*—*15th Century*

(*No.* 437, *pl.* 13)

HARDING

30 — 97 A DERUTA DISH, with a circular panel in the centre, painted with a figure of a page, in slashed yellow doublet and green trunk hose; his right hand rests upon a shield with the arms of the Orsini family, the left holding an inverted hunting spear; the border is divided into three panels of scale ornament alternating with three panels of conventional scrollwork in polychrome—15½ *in. diam.*—*early 16th Century*

From the Orsini Collection

(*No.* 438, *pl.* 13)

See Illustration

HOLLAND

105 — 98 A Faenza Dish, painted in the centre with a shield bearing the device of a religious order in dark blue the shield is bordered with yellow on a blue field, the border painted with duplicated leaves arranged in petal-like form—18 *in. diam.*—*late 15th Century*

(*No.* 439, *pl.* 13)

See Illustration

97 98 94

99 91 95

120 —— —— Baller. —

99 A Faenza Dish, with a circular panel in the centre with green and orange chequers bordered by six bands of various geometrical riband and petal designs in polychrome—15¼ *in. diam.—end of the* 15*th Century*
(*No.* 440, *pl.* 13)
See Illustration

6 —— —— Dawsey. —

100 A Faenza Plate, painted in the centre with a circular panel with the arms of the Gibaldi del Monte, scale and other ornaments on the border, "bianco su bianco"—8½ *in. diam.—early* 16*th Century*
(*No.* 441, *pl.* 14)

101 A Cafaggiolo Deep Plate, with inscription "Milina B(ella)." Salting —
24 —— on scale-pattern ground in the centre, the border composed of narrow bands of scale and other ornaments—10 *in. diam.*—15*th Century*
(*No.* 442, *pl.* 14)

102 A Faenza Plate, with a winged figure holding a trident in the Forbes —
50 —— centre, round the border finely drawn scrollwork, "bianco su bianco"—9¾ *in. diam.*—16*th Century*
(*No.* 443, *pl.* 14)

103 A Faenza Plate, with deep centre, painted in the centre
21 —— with the arms of the Canigiani of Florence, in border of Dawsey
Raffaellesque ornament, in pale blue on dark blue ground—9¼ *in. diam.*—16*th Century*
(*No.* 444, *pl.* 14)

104 A Faenza Plate, with a conventional marguerite, in octagonal
4 —— frame bordered by scroll and leafwork in polychrome—9¼ *in.* Frank —
diam.—16*th Century*
(*No.* 445, *pl.* 14)

105 An Urbino Dish, with white basket-pattern border, painted in the centre with a Saint holding the palm of martyrdom—9½ *in. diam.*—16*th Century*

(*No.* 446, *pl.* 14)

106 A Faenza Shallow Tazza, with fluted and escalloped border, painted in the centre with the arms of the Borgian Pope Alexander VI.—10 *in. diam.*—16*th Century*

(*No.* 447, *pl.* 14)

107 A Rhodian Dish, with formal sprays of bluebells, hyacinths and folded palm-leaves, a small circular medallion in the centre in polychrome—14 *in. diam.*

(*No.* 448, *pl.* 14)

OBJECTS OF ART.

108 A ROCK-CRYSTAL CROSS, carved by Valerio Vicentino, mounted with gold, enamels and precious stones, in the style of Benvenuto Cellini—18 *in. high*—*Florentine*, 16*th Century*

Formerly the property of Pope Paul V. (*Borghese*) *and purchased direct from the family*

(*No.* 654, *pl.* 91)

109 A Small Rock-Crystal Cup, supported by a gilt bronze figure of a Siren—on agate socle—11½ *in. high*—*Italian*, 16*th Century*

(*No.* 656, *pl.* 92)

60 —— —— Shepherd. ——

110 A Pair of Rock-Crystal Candlesticks, of baluster form, mounted with silver-gilt—17½ *in. high—Italian*, 16*th Century*
(*No.* 657, *pl.* 92)

18 —— —— Dawsey ——

111 A Morse, of gilt bronze, with ten projecting palmettes round the edge; in the centre is a plaque of Limoges enamel, painted with the Virgin and Infant Christ—*French, late* 15*th Century*
(*No.* 664, *pl.* 92)

11 —— —— Frank ——

112 A Knife, Fork and Spoon, of silver-gilt and rock-crystal—*Italian, late* 16*th Century*
(*No.* 665, *pl.* 92)

6 —— Do.

113 An Étui Case, of tooled and gilt leather, fitted with eight small knives and an implement of gilt steel—*Italian*, 16*th Century*
(*No.* 668, *pl.* 92)

18 —— —— Shepherd ——

114 An Ivory Box and Cover, carved on the cover with the Death of Adonis, and four medallions of hunting subjects round the sides—*Italian*, 18*th Century*
(*No.* 669, *pl.* 92)

38 —— Fitzhenry

115 A Walking-Staff, of ivory, with bronze pommel incised and gilt with the arms of the Colonna family; the ivory haft engraved with the devices of the Colonnas, drawn from mythology—*Italian, late* 16*th Century*
(*No.* 1, *pl.* 1)

— — Rodgers —

850——— 116 A GUN-REST—*Italian* (*Milanese*), *late* 16*th Century*

The actual rest itself is of U form, and fashioned at the extremities as the heads of the Hydra, the two bodies in the centre issuing from grotesque and horned lions' masks, which in turn are supported on inverted cornucopiæ; the haft socket is composed of a fluted column with a frieze of classic ornament 1¼ in. deep at the lower extremity. The haft (41½ *in. long*) of rose-wood, elaborately inlaid with polished and engraved stag's-horn, also gold and silver, the principal ornamentation consisting of four male figures, emblematical of the Seasons, standing beneath canopies, around which is entwined strapwork, enriched with swags of fruit and flowers, and with figures of parrots and other exotic birds; the gold and silver inlay is utilised in Berainesque-like forms; the ferrule, or shoe of the haft is decorated in a like manner to the haft socket. The steelwork of this rest is chiselled throughout with the greatest crispness and exactitude, all the raised portions brilliantly blued, on field that is matted and gilt; in addition, many of the details of this ornament are thickly plated with gold

Philip II. of Spain presented a series of fire-arms with their accessories, together with two swords, to Emmanuel Philibert of Savoy, the greater portion of which gift is now preserved in the Royal Armoury at Turin, numbered G 120 *to* G 133 *in the present Catalogue. However, individual specimens have escaped from the original gift, for in the Collection of H.M. The Czar of Russia is a superb wheel-lock gun that must have originally formed part of the gift; the companion to which is now in the Collection of Mr. W. Riggs, of Paris; whilst in the Wallace Collection the pistols Nos.* 724, 728 *and* 774, *also the powder-flask* 769, *are from the hand of the same artist*

(*No.* 2, *pl.* 1)

See Illustrations

CARVED WOOD FURNITURE

300 —— WEBSTER

117 A CABINET, formed on the lines of a secrétaire, with falling front enclosing drawers, &c., doors beneath, by Barnardo Tasso —71 *in. high*, 55 *in. wide—Florentine, first half of the* 16*th Century*

It is composed of Italian walnut, patinated to a rich dark colour and furnished with plaques of ebony and light wood; the principal panel of ornament is upon the falling writing-slab, in the centre of which is carved in alto-relievo an urn of shell-like formation; this is upon a field carved in bas-relief with a form of strap design. The same theme of ornament has been adopted on the two lower panels, but in these cases the vases have above them shields emblazoned with the Farnese arms, surmounted by a bishop's hat. The whole bordering of this rich cabinet is formed by mouldings and friezes of classical origin. It stands on depressed spherical feet

(*No.* 574, *pl.* 53)

See Illustration

70 —— —— Do —

118 A CABINET, of walnut-wood, in two parts, with folding doors above and below—7 *ft.* 6 *in. high—Italian*, 16*th Century*

The upper moulding of the top portion is supported on the heads of male caryatids; the architrave carved and pierced with amorini holding fleur-de-lys, with an eagle between; the panels of the doors below carved in low relief with oval shields and flowering scrollwork

(*No.* 573, *pl.* 52)

120 —— —— Harold —

119 A CABINET, of carved walnut-wood, with folding doors below, the borders carved with shield-shaped ornaments, surmounted by griffins' heads; the upper part falls to form an escritoire, and is surmounted by a frieze of similar decoration to that on the lower: a vase and mask above—6 *ft. high* by 4 *ft. wide—Italian*, 16*th Century*

(*No.* 575, *pl.* 54)

— Harold. —

40 —— 120 A CABINET, with folding doors above and below, and drawer in the centre, of Italian walnut-wood—86 *in. high*, 42 *in. wide* —*Italian*, 16*th Century*

It is of architectural form, with columns at the angles, and broken gable top, between which is a small niche, carved as a classic building; the panels of the doors relieved by simple mouldings; the centre of drawer carved in relief with the head of a Cherub, and standing on depressed spherical feet

(*No.* 576, *pl.* 55)

M. André.

800 —— 121 AN ARMOIRE, of light wood, probably pear—6 *ft.* 3 *in.* by 6 *ft.* 10 *in. wide—Italian work, of the middle of the* 15*th Century*

It is of rectangular "cupboard" form, containing shelves enclosed by folding doors, doubly hinged, each door containing panels of tracery, consisting of six square-shaped panels in the centre, and three upright ones at the sides. The tracery is of almost "French Gothic" character, having a design of flamboyant oriels introducing a fleur-de-lys like form. At the corners of the armoire are buttresses issuing from the uprights, which form the ends of the plain panel below the doors; they finish at the top in crocketed pinnacles. The frieze and moulding above are of marked classic design; the whole armoire enriched by bands and borderings of coloured woods, of inlaid marqueterie in the typical Italian manner of the late 15th Century; the hinges and handles of iron, non-russeted

(*No.* 577, *pl.* 56)

See Illustration

— Wern —

80 —— 122 A CABINET, of walnut-wood—65 *in. high*, 49 *in. wide*, 18 *in. deep* —*probably Urbino work, first half of the* 16*th Century*

It is composed of two parts, the upper one containing fourteen drawers and two small cupboards, enclosing shelves; the top moulding lifts, disclosing two long drawers, the whole elaborately inlaid with serpentine ribands, engraved with various Latin mottoes; across the top, in larger characters, runs the motto IGNAVOS·FORTVNA·PREMIT, the sides enriched with trellis and geometrical designs in fine parqueterie. The lower half has folding doors enclosing shelves, similar in decoration, but the panels of the doors are inlaid with figures of harpies, vases, flaming torches, &c.

(*No.* 578, *pl.* 57)

350— —— Beard. —

123 A WALNUT-WOOD OBLONG TABLE, the ends of scroll design, carved in the centre with a cardinal's arms, and resting upon lion's-claw feet; above are four drawers, carved with a frieze of foliage and palm-leaves; the top of the table is of fine marqueterie, with an alternating design of foliage and medallions, with fleurs-de-lys in the corners—36½ *in. long—Italian, 16th Century*

(*No.* 607, *pl.* 74)

100— 〃

124 A WALNUT-WOOD OBLONG TABLE, with a frieze of circular ornaments round the border, the supports carved as two-handled vases, on lion's-claw feet—50 *in. long—Italian, late 16th Century*

(*No.* 608, *pl.* 75)

200— Count Boscaue.

125 A LARGE TABLE, of carved walnut-wood, the supports of scroll design, each carved with a female mask, and terminating in lion's-claw feet; the stretcher of open scroll design, with a medallion in the centre—9 *ft.* 9 *in. long—Italian, 16th Century*

120— (*No.* 609, *pl.* 76) WILLIAMS

126 ANOTHER TABLE, of walnut-wood, of somewhat similar design, the supports carved with shields; the stretcher of scroll form, carved with shell ornament—9 *ft.* 9 *in. long—Italian, 16th Century*

450— (*No.* 610, *pl.* 77)

127 A TABLE, of walnut-wood—67 *in. long*, 40 *in. wide—Italian, first half of the 16th Century* 〃

The supports at each end are most elaborately carved and pierced with female caryatids, terminating in lion's-claw feet, linked together below by a simple band, on which rests an eagle with outspread wings; above they are joined by bold swags of flowers and fruit; the two supports are connected at their base by a plinth, on which rest four vase-shaped balusters, supporting the centre of the table, the border of which is carved with an egg-and-tongue ornament, and frieze beneath of duplicated foliage and petals in bas-relief

(*No.* 606, *pl.* 73)

End of First Day's Sale

Second Day's Sale.

On TUESDAY, MAY 27, 1902,

AT ONE O'CLOCK PRECISELY.

PLAQUETTES.

4 — — Green —

130 Two Plaquettes, from the front and back of a casket, with a medallion head and two Centaurs, by Ambrosio Caradosso Foppa—16*th Century*
(*No.* 168, *pl.* 9)

3. 5 — — Lawson —

131 An Upright Plaquette, with Christ on the Mount of Olives—*German, late* 15*th Century*
(*No.* 169, *pl.* 9)

3. 15 — Do

132 An Upright Plaquette, with Judith with the head of Holophernes, by Riccio—16*th Century*
(*No.* 170, *pl.* 9)

8 — — WHELAN

133 An Upright Plaquette, with semicircular top, with the Virgin and Infant Saviour—in architectural frame—*Italian*, 15*th Century*
(*No.* 171, *pl.* 9)

3. 15 — — Harvey —

134 Another, of similar form, with Christ appearing to the Apostles, by Valerio Vicentino—*early* 16*th Century*
(*No.* 172, *pl.* 9)

15. 10 — — Green —

135 A Rectangular Plaquette, with the Infant Hercules strangling the Serpents, by Moderno—16*th Century*
(*No.* 173, *pl.* 9)

23 — — Chaworn —

136 A Pair of Plaquettes, with a Satyr and Bacchante, after the antique, attributed to Donatello

Designed as ornaments to a mirror-case formerly attributed to Patere Martelli

(*No.* 174, *pl.* 9)

18 — D.°

137 An Upright Plaquette, with semicircular top, with the Virgin and Infant Saviour—*School of Donatello*, 16*th Century*
(*No.* 175, *pl.* 9)

12 — D.°

138 A Rectangular Plaquette, with Hercules and the Hydra, by Moderno
(*No.* 176, *pl.* 9)

4 — Robson

139 Another, with the Entombment, in moulded border, by Moderno
(*No.* 177, *pl.* 9)

12. 10 — Salting

140 An Upright Plaquette, with the Virgin and Infant Saviour—*Florentine*, 15*th Century*
(*No.* 178, *pl.* 9)

13 — Ready

141 An Upright Plaquette, with a male figure, emblematic of Music—*Italian*, *early* 16*th Century*
(*No.* 179, *pl.* 9)

4. 10 — Robson

142 An Upright Plaquette, with Saint Jerome in Prayer—*School of Padua*, 15*th Century*
(*No.* 180, *pl.* 9)

4 — — — Harvey —

143 A Circular Plaquette, with soldiers fighting with a lion, by Moderno
(*No.* 181, *pl.* 9)

4·5 — 144 Another, with a recumbent figure of Mercury—*Venetian*, 15*th Century*
(*No.* 182, *pl.* 9)

4 — 145 A Circular Plaquette, with the subject of Roman Charity inscribed above "Pietati"—*Venetian*, 16*th Century*
(*No.* 182, *pl.* 9)

4 — 146 A Circular Plaquette, with Vulcan forging the armour of Æneas—*School of Padua*, 16*th Century*
(*No.* 183, *pl.* 9)

5·10 — 147 A Circular Plaquette, with a sleeping figure of Cupid, by Fra Antonio, of Brescia—16*th Century*
(*No.* 184, *pl.* 9)

4 — 148 A Circular Plaquette, with a sacrifice, bordered by an inscription—*Paduan, late* 15*th Century*
(*No.* 185, *pl.* 9)

3·5 — 149 A Circular Plaquette, with Vulcan, Mercury, Venus and Cupid—*Florentine, late* 15*th Century*
(*No.* 186, *pl.* 9)

5 — — 150 A Circular Plaquette, with an allegorical subject, probably "Calumny," by Andrea Briosco
(*No.* 187, *pl.* 9)

10 — — 151 A Circular Plaquette, with Cupid bound, and inscription "Virtuti ac formae pudicitia praeciosissimam"—*North Italian*, 16*th Century*
(*No.* 188, *pl.* 9)

4·10 — 152 Another, with an allegorical subject, by Giovanni Florentino—*late* 16*th Century*
(*No.* 189, *pl.* 9)

153 A Circular Plaquette, with an allegorical group of "Plenty," by Fra Antonio of Brescia
(*No.* 190, *pl.* 9)

154 Another, with a sacrifice, by the master of the "History of Orpheus"
(*No.* 191, *pl.* 9)

155 Another, with Vulcan forging the arrows of Cupid—attributed to Sperandio—*North Italian*, 15*th Century*
(*No.* 192, *pl.* 9)

156 A Circular Plaquette, with a coast scene, by Caradosso Foppa —*early* 16*th Century*
(*No.* 193, *pl.* 9)

157 Another, with a figure of Genius working at an anvil—*North Italian*, 16*th Century*
(*No.* 194, *pl.* 9)

158 A Circular Plaquette, with Pomona—*Italian, late* 15*th Century*
(*No.* 195, *pl.* 9)

159 Another, with a horseman—*Venetian, late* 15*th Century*
(*No.* 196, *pl.* 9)

160 An Upright Plaquette, "Pieta"—*School of Padua*, 16*th Century*
(*No.* 197, *pl.* 9)

161 An Upright Plaquette, with the Resurrection, by Moderno
(*No.* 198, *pl.* 9)

162 An Upright Plaquette, "Pieta"—*Florentine*, 16*th Century*
(*No.* 199, *pl.* 9)

163 An Upright Plaquette, with the Resurrection, by Moderno
(*No.* 200, *pl.* 9)

164 Another, with the Presentation in the Temple, by Moderno
(*No.* 201, *pl.* 9)

4 — — 165 An Upright Plaquette, with the Holy Family—*School of Donatello, early 16th Century*

Variations of this subject are in the Museum at Fontainebleau in the Church of Santa Croce at Florence, in the Louvre, and at Berlin

(*No.* 202, *pl.* 9)

4 — — 166 An Upright Plaquette, with the Virgin and Infant Saviour in an arched canopy, by Moderno

(*No.* 203, *pl.* 9)

15 — — 167 An Upright Plaquette, with the Virgin and Infant Saviour, in frame of architectural design, by Enzola—*15th Century*

(*No.* 204, *pl.* 9)

3·5 — 168 Another, with the Martyrdom of Saint Sebastian, by Moderno

(*No.* 205, *pl.* 9)

11 — — 169 An Upright Plaquette, with semicircular top, with the Entombment, by Giovanni Fiorentino

(*No.* 206, *pl.* 9)

4 — 170 An Upright Plaquette, with the Virgin and Child enthroned, and two angels, by Moderno

(*No.* 207, *pl.* 9)

8 — — 171 Another, with the Entombment, by Giovanni Fiorentino

(*No.* 208, *pl.* 9)

23 — 172 Another, with Hercules and Antæus, by Moderno

(*No.* 209, *pl.* 9)

13 — — 173 An Upright Plaquette, with the Virgin and Infant Saviour enthroned—*School of Padua, under the influence of Donatello (Villano?)*

(*No.* 210, *pl.* 9)

9 — — 174 An Upright Plaquette, with the Entombment, by Fra Antonio, of Brescia

(*No.* 211, *pl.* 9)

11 — — Ready —

175 An Upright Plaquette, with the figure of Andria Doria under the guise of Neptune, inscribed, ANDR·PATRIS·AUSPITIIS·ET PROPRIO·LABORE—*the work of Leone Leoni Aretino*
(*No.* 212, *pl.* 9)

2.15 — — Harding —

176 An Upright Plaquette, with Hercules and the Næmean lion, by Moderno
(*No.* 213, *pl.* 9)

4 — — Lievengaard —

177 An Upright Plaquette, with the Baptism of Christ—*Paduan, 15th Century*
(*No.* 214, *pl.* 9)

13 — — Kawine

178 Two Upright Plaquettes, with Hercules and Antæus, and David killing Goliath, both by Moderno
(*Nos.* 215 *and* 217, *pl.* 9)

11 — — D°

179 Two Upright Plaquettes, with Saint Cecilia at the Organ, and Saint Roch, both by Ulucrino
(*Nos.* 216 *and* 218, *pl.* 9)

8.10 — D°

180 Another, with Apollo and Marsyas, by Ulucrino
(*No.* 219, *pl.* 9)

9 — — Marshall

181 A Plaquette, originally portion of an inkstand, with a nude figure of a man holding a torch, after the antique—*North Italian, 15th Century*
(*No.* 220, *pl.* 9)

3.15 — — Ready —

182 An Upright Plaquette, with Saint Sebastian bound to a tree, on the right a bearded man, seated, with a lyre, by Ulucrino
(*No.* 221, *pl.* 9)

5 — — D°

183 Another, with Hercules and Antæus, work of the Moderno family
(*No.* 222, *pl.* 9)

184 Two Upright Plaquettes, one with Mars and Victory, the other with Hercules and the Bulls, both by Moderno—*the latter signed*
(*Nos.* 223 *and* 224, *pl.* 9)

1 — — D°

19— Lauengard

185 An Upright Plaquette, with the Flagellation, by Caradosso Foppa
(*No.* 225, *pl.* 9)

4— — Ready —

186 Another, with a group of the Emperor Augustus, and a figure symbolical of "Plenty"—by Cristoforo Geremia
(*No.* 226, *pl.* 9)

4— 187 An Upright Plaquette, with Saint Jerome, the lion on the left, by Ulucrino
(*No.* 227, *pl.* 9)

4— — Known —

188 An Oval Plaquette, with Apollo and Marsyas—*North Italian*, 15*th Century*
(*No.* 228, *pl.* 9)

4— — Ready —

189 An Upright Plaquette, with the Virgin and Infant Christ, in architectural frame, surmounted by a lunette, with the Resurrection—*North Italian*, 15*th Century*
(*No.* 229, *pl.* 9)

4— — Whelan —

190 A Pair of Circular Plaquettes, with allegorical groups of figures, by Peter Flötner—*German school*, 16*th Century*
(*No.* 230, *pl.* 9)

130— — Marshall. —

191 A Series of Sixteen Plaquettes, with allegorical figures, by Peter Flötner—*German*, 15*th Century*
(*No.* 231, *pl.* 9)

2·10— — Wells —

192 An Upright Plaquette, with the Descent from the Cross—*School of Padua*, 15*th Century*
(*No.* 232, *pl.* 9)

2·2— Ready.

193 An Oblong Plaquette, with a Roman Legion, by Giovanni Fiorentino—*early* 16*th Century*
(*No.* 233, *pl.* 9)

195 214 194

OLD ITALIAN BRONZES.

35·10 — —— Beaver. —

194 A CANDLESTICK, formed as a kneeling figure of a Satyr, upholding in his right hand a horn, into which should screw the nozzle for the light, on triangular base with duplicated rope-pattern frieze, and on three feet, formed as grotesque bearded masks—9½ *in. high—Italian (School of Padua), late* 15*th Century*

(*No.* 26, *pl.* 2)

See Illustration

115 —— —— Lawder. —

195 A GROUP, formed as Hercules slaying the Nemæan Lion, the open mouth of the lion forming receptacle for an ink-vase—5¾ *in. high—Venetian,* 16*th Century*

(*No.* 27, *pl.* 2)

See Illustration

130·10 — —— Beaver. —

196 A CANDLESTICK, formed as a kneeling figure of a Satyr, holding a nozzle for a candle in his raised right hand; the left hand rests on the edge of a shell, into which fits the ink-vase; triangular pedestal, with a frieze of moulded ornament and grotesque masks at the corners, by ANDREA BRIOSCO—9¼ *in. high*

(*No.* 28, *pl.* 2)

120 —— D°

197 AN INK-VASE, formed as the seated figure of Saint Mark drawing the thorn from the lion's foot, a vase forming a receptacle for ink at the side—on an oval base—6 *in. high—an Italian cire-perdue group, of the end of the* 15*th Century, in the School of Jacopo Tatti*

(*No.* 29, *pl.* 2)

26·10 —— Robson

198 A GROUP, OF A YOUNG FAUN, on horseback—8¾ *in. high—Florentine,* 16*th Century*

(*No.* 30, *pl.* 2)

12 — Beaver —

199 A Figure, of a Vestal Virgin, after the antique—7 *in. high—Florentine*, 16*th Century*

(*No.* 31, *pl.* 2)

15 — Chawin —

200 A Figure, of a Dragon, from a group of Saint George and the Dragon—5 *in. long*, 1½ *in. high—Florentine*, 15*th Century*

(*No.* 32, *pl.* 3)

50 — Ready

201 A Group, of an Infant Triton, riding upon a Dolphin—3½ *in. high—Venetian*, 16*th Century*

(*No.* 32, *pl.* 3)

25 — Chawin —

202 Mercury: a seated figure, partially draped; at his feet are a lizard and tortoise—5½ *in. high—Florentine*, 16*th Century*

(*No.* 34, *pl.* 3)

5. 10 — Do

203 A Support, by Pietro Tacca, formed as a bifurcated winged female monster—4¼ *in. high*—on fluted rosso-antico marble base—*Florentine, early* 16*th Century*

(*No.* 35, *pl.* 3)

26 — Ready —

204 The Infant Hercules, his arms extended as though to grasp the serpents of Juno, of light-coloured bronze, on support formed as an eagle's claw—7 *in. high—Florentine, early* 16*th Century*

(*No.* 36, *pl.* 3)

12 — Chawin —

205 A Figure, of Mercury, the right arm raised above his head—4¼ *in. high—a Florentine cire-perdue bronze, of the latter half of the* 15*th Century—(imperfect)*

(*No.* 37, *pl.* 3)

14 — Stern —

206 A Figure, of a Bull, after the antique—4 *in. high—Florentine*, 16*th Century*

(*No.* 38, *pl.* 3)

4. 6 — Chawin —

207 A Seated Figure, of a Bull, the upper part of the body opening and forming a receptacle—on plinth with four feet—3½ *in. high*, 3½ *in. wide—Florentine, late* 15*th Century*

(*No.* 39, *pl.* 3)

3·10 — —— Marshall —

208 A Support, formed as a sea-horse—3 *in. high—Florentine, early* 16*th Century*
(*No.* 40, *pl.* 3)

4 —— Conreen

209 A Figure, of a Sea-Horse, with a collar of shells—$3\frac{3}{4}$ *in. high —Italian,* 16*th Century*
(*No.* 41, *pl.* 3)

12 —— —— Green —

210 A Draped Female Figure, probably representing Temperance, holding in her left hand a vessel, the right hand missing from the wrist—$9\frac{1}{2}$ *in. high—Venetian, early* 16*th Century*
(*No.* 42, *pl.* 3)

85 —— —— Nollenger —

211 The Base of a Processional Cross, of triangular form, the feet formed as monsters' heads supporting a triangular altar, festooned with swags of flowers and inscribed on one face, NUNC·PRINCEPS·HUJUS·MUNDI·EIICIETUR·FORAS; on the second face, EGO·VICIMUN·DUM; and on the third face, O·MORS·ERO· MORS·TUA; the stem of vase form, supported by three figures of monsters—12 *in. high—Venetian,* 16*th Century*
(*No.* 43, *pl.* 3)

40 —— —— Gusterlock —

212 A Cire-Perdue Bronze Figure, of a crab, the upper portion of the body lifting and forming a box, with gilt interior—6 *in. across—Venetian, late* 15*th Century*
(*No.* 44, *pl.* 3)

100 — Farlow.

213 A Lamp, on stand: the lamp is formed as the head of a negro slave, with aperture in the tongue for the wick; the base is formed of a cylindrical vessel supported on the backs of three figures of Cupid, who stand upon a triangular plinth of strapwork design, with masks in low relief—$13\frac{1}{4}$ *in. high —Italian (Umbrian School)—the head is apparently of* 15*th Century workmanship, although the pediment is a Century later*
(*No.* 45, *pl.* 3)

Lawson

12.0 — 214 An Inkstand, formed as a grotesque sea-monster, with bearded human head, the ink-vase shaped as a conch-shell—7½ *in. long*—*Florentine, late 15th Century*
(*No.* 46, *pl.* 3)
See Illustration, p. 33

Greenall

3½ — 215 An Equestrian Statuette, of Marcus Aurelius, after the antique—10 *in. high*—on flattened hexagonal base—*Roman School, 16th Century, in the manner of G. del Duca*
(*No.* 47, *pl.* 3)

Duveen

20 — 216 A Nude Statuette, of a Man, his right hand and foot resting upon a tree-trunk—8½ *in. high*—*Venetian, 16th Century*
(*No.* 48, *pl.* 3)

Greenall

10 — 217 A Door-Knocker, the escutcheon formed as a grotesque mask, the knocker as two dolphins holding a bearded mask—11¾ *in. high*—*Florentine, 16th Century*
(*No.* 49, *pl.* 4)

D.°

21 — 218 A Pair of Knockers, the escutcheons formed as crowned grotesque masks, the knockers as double cornucopiæ of fruit, with diamond-shaped bouton between, the emblem of the Medicis—9 *in. high*—*Florentine, 15th Century*
(*Nos.* 50 *and* 52, *pl.* 4)

MAJOLICA.

— 219 A Deruta Shallow Tazza, painted in colours and ruby metallic lustre, with an extensive landscape, buildings and pastoral figures—9⅞ *in. diam.*—*16th Century*
(*No.* 449, *pl.* 14)

Greenall

4.10 — 220 A Faenza Plate, entirely painted with a geometrical diaper in blue, yellow and white—8 *in. diam.*—*16th Century*
(*No.* 450, *pl.* 14)

48 — Dreicher. —

221 A Pair of Faenza Pharmacy Vases, formed as ewers, painted with a white riband bearing the inscription OXIMEL and S. FANFARE and foliage in green on white ground—5½ *in. high*—16*th Century*

(*Nos.* 451 and 455, *pl.* 15)

95 — Martin —

222 A Cafaggiolo Pharmacy Vase, of cylindrical form, painted with vertical panels of foliage in blue on white ground—14¼ *in. high*—15*th Century*

(*No.* 452, *pl.* 15)

90 — Levenyard. —

223 A Two-Handled Cafaggiolo Vase, painted with a portrait bust of a woman, full face, a riband below with inscription CONSERVA BUGLOSSATA, in Gothic characters, decoration, polychrome on white ground—13½ *in. high*—16*th Century*

(*No.* 453, *pl.* 15)

90 — Reeves —

224 A Cafaggiolo Pharmacy Vase, of cylindrical form, with a large oval panel, enclosing two medallions, painted with the head of the Virgin and the bust of a negro, taken from the arms of the Marquis Pucci of Florence, and with TRIACA· F(IN) on a cartouche—12½ *in. high*—15*th Century*

(*No.* 454, *pl.* 15)

100 — Oakley —

225 A Cafaggiolo Oviform Two-Handled Biberon, with an oval shield on one side, with the arms of Medicis quartered with those of Lorraine, in strapwork border surmounted by the grand ducal crown of Tuscany, masks below the handles, and groundwork of formal fruit and foliage—16½ *in. high*—16*th Century*

Made in commemoration of the marriage of Ferdinand I. de Medicis with Christine de Lorraine

(*No.* 456, *pl.* 15)

80 — Grocnol —

226 A Cafaggiolo Vase, formed as a pineapple, with decoration in relief in imitation of the leaves, in blue enamel with yellow lustre; the cover forms the point of the pineapple—21 *in. high*—15*th Century*

(*No.* 457, *pl.* 15)

120 — Lowengard.

227 A Two-Handled Vase, of Montelupo faience, with early characteristic decoration in blue on white ground—15 *in. high*—15*th Century*

(*No.* 458, *pl.* 15)

105 — Marshall.

228 A Faenza Pharmacy Jar, of almost spherical form, with narrow neck painted with a laurel wreath; on one side, a circular medallion in laurel border, in the centre of which is a shield with the family arms of Pope Julio II.—13 *in. high*—16*th Century*

(*No.* 459, *pl.* 16)

85 — Greenall —

229 An Urbino Oviform Vase, with snake handles terminating in masks, the entire surface painted with Raffaellesque ornament —13 *in. high*—16*th Century*

(*No.* 460, *pl.* 16)

22 — — Duetscher. —

230 A Cylindrical Faenza Pharmacy Jar, painted with three horizontal bands of annular ornament—16 *in. high—early* 16*th Century*

(*No.* 461, *pl.* 16)

24 — Frank

231 An Oviform Cafaggiolo Vase, with upright twisted handles, painted with the arms of the Geri family of Florence in a medallion, and riband with inscription ARB·DI·FORTUNA, in bright colours—12½ *in. high*—16*th Century*

(*No.* 462, *pl.* 16)

58 — — J. Salting —

232 A Cafaggiolo Pharmacy Bottle, of spherical form, painted with two cornucopiæ of fruit and flowers: in the centre is a candelabrum crossing a cartouche, with inscription LA BRETTONIOA; on the neck a shield shaped as a horse's head, with the arms of the Florentine family Spannochi-Riccomanni —16 *in. high*—15*th Century*

(*No.* 463, *pl.* 16)

70 — —— S. Salting ——

233 An Urbino Pharmacy Vase, with a band round the centre with inscription PADDICHE; above is a profile head of a woman in a medallion on yellow ground with laurel border; on each side of the medallion two Sphinxes on blue ground—12¼ *in. high*—16*th Century*

(*No.* 464, *pl.* 16)

90 —— —— Lawrence. ——

234 A Pair of Oviform Faenza Pharmacy Jars, with a circular medallion painted with the emblems of a religious order in border of laurel leaves, the rest of the vase decorated with true arabesques in dark blue—13 *in. high*—16*th Century*

(*Nos.* 465 *and* 467, *pl.* 16)

60 —— —— Duckacker. ——

235 An Urbino Ware Inkstand, formed as a boat, containing two figures of men drawing in a net, resting upon a base, with winged female terminals at the angles and spaces for drawers —11½ *in. high—late* 16*th Century*

(*No.* 466, *pl.* 16)

14 —— —— Rabean ——

236 An Urbino Pharmacy Jar, of cylindrical form, painted in polychrome with Perseus and Andromeda; on one side a shield charged with the arms of Prince Hercolani, upheld by two angels—11½ *in. high*—16*th Century*

(*No.* 468, *pl.* 16)

28 —— —— Frank ——

237 A Montelupo Ewer, with transverse band of flowers in green on white ground—6½ *in. high—early* 15*th Century*

(*No.* 469, *pl.* 17)

16 —— 238 Another, with blue decoration on white ground, and garland border—9½ *in. high—early* 15*th Century* D°

(*No.* 470, *pl.* 17)

25 —— Guichard

239 An Oviform Montelupo Pharmacy Jar, painted with a conventional figure of a lion on a ground of leafwork in dark blue—10¾ *in. high—early* 15*th Century*

(*No.* 471, *pl.* 17)

240 A Faenza Biberon, painted with large leaf-work—9¾ *in. high*—15*th Century*

(*No.* 472, *pl.* 17)

241 A Two-Handled Montelupo Vase, with characteristic fern foliage in dark blue—8¾ *in. high*—15*th Century*

(*No.* 473, *pl.* 17)

242 An Urbino Ewer, with oviform body and scroll handles, painted with the Sacrifice of Abraham, in colours—13¾ *in. high*—*late* 16*th Century*

(*No.* 474, *pl.* 17)

CARVED WOOD FURNITURE.

243 A Carved and Gilt Wood Armoire, with folding doors in the upper part, the panels carved with early Renaissance ornaments, in borders of true arabesques painted on blue ground, the lower part similarly decorated, composite columns at the sides, supporting the upper moulding, on which is an inscription carved in Hebrew characters—7 *ft.* 4 *in. high* by 3 *ft.* 8 *in. wide*—*Venetian, late* 15*th Century*

(*No.* 579, *pl.* 58)

244 A Cabinet, of carved walnut-wood, in two parts with folding doors above and below, each separated by fluted Ionic columns, the architrave carved with mask in the centre, strap ornament and festoons of flowers, circular bosses in the centre of the lower panels—7 *ft.* 10 *in. high* by 5 *ft.* 11 *in. wide*—*Italian, late* 16*th Century*

(*No.* 580, *pl.* 59)

85 —— —— Morton ——

245 A Secrétaire, of carved walnut-wood, the upper panel carved with a shield bearing the arms of the Castellani family, with bearded caryatid male figures at the sides; folding doors below separated by three fluted broken Doric columns, on six spherical feet—6 *ft.* 10 *in. high* by 4 *ft.* 6 *in. wide—Florentine*, 16*th Century*

(*No.* 581, *pl.* 60)

40 —— —— Marlett ——

246 A Cabinet, of carved walnut-wood, in two parts, the borders carved with figures of Sphinxes, Amorini and palm-leaves, with a grotesque mask in the centre of each of the lower panels; the frieze above is carved with the arms of Pope Gregory XII., supported on either side by angels—8 *ft. high* by 3 *ft.* 9 *in. wide—Italian, end of the* 16*th Century*

(*No.* 582, *pl.* 61)

40 —— —— Marley ——

247 Another Cabinet, of similar form, and somewhat similar decoration, the frieze above carved with the arms of the Della Rovere family—7 *ft.* 6 *in. high* by 3 *ft. wide—Italian, end of the* 16*th Century*

(*No.* 583, *pl.* 62)

85 —— —— Lawson ——

248 A Cabinet, of carved walnut-wood, in two parts, the lower part carved with caryatid figures and masks, and pilasters at the sides, the upper part with caryatid female figures at the sides, a cupboard in the centre, eight drawers above and two small drawers below—7 *ft. high* by 3 *ft.* 2 *in. wide—Italian*, 16*th Century*

(*No.* 584, *pl.* 63)

45 —— —— Mills ——

249 A Circular Walnut-Wood Table, on single support, carved as three caryatid female figures, back to back, on triangular base and lions'-claw feet—32$\frac{3}{4}$ *in. diam.—Italian*, 16*th Century*

(*No.* 585, *pl.* 64)

55 — Wills —

250 An Octagonal Walnut-Wood Table, on oviform single support fluted and carved with festoons, on square base with lions'-claw feet—37½ *in. diam.—Italian*, 16*th Century*

(*No.* 587, *pl.* 64)

125 — Duveen. —

251 A Reading-Desk, of carved walnut-wood, heightened with gilding, the desk of marqueterie with inscription ASPERAMONTIS MIRANDULE FECIT; the stem of baluster form, terminating in a triangular base, carved with the arms of the Gianfigliazzi family, and lions'-claw feet—6 *ft.* 2 *in. high—Italian*, 16*th Century*

(*No.* 586, *pl.* 64)

8 — Newall.

252 A Walnut-Wood Chair, with triangular-shaped back bordered by scrollwork, the lower part divided into two lions' feet and carved with a mask above—34½ *in. high—Italian*, 16*th Century*

(*No.* 588, *pl.* 65)

7 — Lewis —

253 Another, the back of similar form, the lower part finishing in scrolls supported on lions' feet, with an oval cartouche between —43 *in. high—Italian*, 16*th Century*

(*No.* 589, *pl.* 65)

6 — Do. —

254 Another, shaped back with a shield in the centre with the arms of the Quaratesi-Buonarroti, the lower part terminating in two lions' feet, grotesque mask and shell above—42 *in. high —Italian*, 16*th Century*

(*No.* 590, *pl.* 65)

55 — Wells —

255 A Pair of Chairs, of walnut-wood, octagonal seats and triangular shaped backs, the supports of scroll outline, joined by a turned bar down the centre; the backs, at the two top extremities, are carved with sunk rosette ornaments, the space between inlaid with an oval crowned shield, and scroll ornaments in lighter woods, two turned rosette ornaments beneath on the supports, which are branded with the initials A.C.—*Italian, middle of the* 16*th Century*

(*No.* 591, *pl.* 66)

256 Two Chairs, nearly similar

(*No.* 592)

257 Two Chairs, nearly similar

(*No.* 593)

258 Two Chairs, nearly similar

(*Nos.* 594 and 595)

259 A Large Table, of carved walnut-wood, on spreading supports terminating in lions'-claw feet, and scroll-pattern stretcher 9 *ft. long—Italian*, 16*th Century*

(*No.* 617)

260 A Large Octagonal Table, of carved walnut-wood, on four legs carved as lions' feet, joined in the centre by scrolls carved with foliage—48 *in. diam.—Italian*, 16*th Century*

(*No.* 618)

261 AN OBLONG WALNUT-WOOD COFFER, of flamboyant Gothic design—*French, early* 15*th Century*—with traces of the original painting and gilding—6 *ft.* 6 *in. long*, 20 *in. wide*, 32 *in. high*

The front is in five panels, divided by buttresses finishing in detached crocketed pinnacles; the two end panels carved and pierced with a design of tracery beneath a semicircular arch; the two inner panels carved with like tracery beneath a pointed arch, with thistle foliage above; the central panel, which forms a cupboard, on hinges, is carved in high relief, and pierced with a form resembling a monstrance; the ends of the coffer are composed of linen-pattern panels

(*No.* 625, *pl.* 80)

Norton

110 —— 262 A LARGE WALNUT-WOOD COFFER, with a rectangular panel carved with a combat of Tritons in a medallion in low relief, the panel supported by two winged caryatid figures, moulded base and scroll feet—25¼ *in. high*, 5 *ft.* 5 *in. long- Italian*, 16*th Century*

(*No.* 626)

Agnew

60 —— 263 ANOTHER, with three rectangular panels, the centre one of which is decorated with a shield, the others with foliage and rose work, the base carved with laurel foliage and with lions'-claw feet—26½ *in. high*, 5 *ft.* 9 *in. long—Italian*, 16*th Century*

(*No.* 627)

End of Second Day's Sale.

Third Day's Sale.

On WEDNESDAY, MAY 28, 1902,

AT ONE O'CLOCK PRECISELY.

PLAQUETTES.

4 —— —— Ready ——

265 Two Oblong Plaquettes, with figures of Cupids Sporting—*School of Caradosso*

(*No.* 234, *pl.* 9)

13 ——

266 Two Upright Plaquettes, with figures of children, by Peter Flötner Speelgalberg

(*No.* 235, *pl.* 9)

1. 10 ——

267 An Oblong Plaquette, with a Legion of Roman soldiers, by Giovanni Fiorentino—*early 16th Century* Crossley

(*No.* 236, *pl.* 9)

4 ——

268 A Small Oblong Plaquette, with the Justice of Trajan, by Ulocrino —— Jacobs ——

(*No.* 237, *pl.* 9)

1 ——

269 A Small Upright Plaquette, with the Entombment, by Giovanni Fiorentino Crossley

(*No.* 238, *pl.* 9)

Bernard

16 — 270 A SMALL PLAQUETTE, circular, with Saint Peter and Malchus, inscribed below "RESPICE," the work of Caradosso —*believed to be unique*
(*No.* 239, *pl.* 9)

Do

12 — 271 AN OVAL PLAQUETTE, with the Crucifixion, by Leone Leoni—16*th Century*
(*No.* 240, *pl.* 9)

Crossley

1 — 272 AN OBLONG PLAQUETTE, with Amorini sporting—*School of Donatello*
(*No.* 241, *pl.* 9)

Holland

2. 15 — 273 ANOTHER, with children at play—*School of Padua*, 16*th Century*
(*No.* 242, *pl.* 9)

Ready

4 — 274 AN OBLONG PLAQUETTE, with Roman horsemen—*School of Melioli*
(*No.* 243, *pl.* 9)

Robson

4 — 275 A PLAQUETTE, shaped as a trapezium, with a group of figures, allegorical of Destiny—*School of Padua*, 15*th Century*
(*No.* 244, *pl.* 9)

Whelan

7. 15 — 276 AN OBLONG PLAQUETTE, with Saint Jerome in Prayer, by Gian Francesco Enzola
(*No.* 245, *pl.* 9)

Ready

4 — 277 A SQUARE-SHAPED PLAQUETTE, with Hercules and the Nemæan Lion, by Moderno
(*No.* 246, *pl.* 9)

Magno

8 — 278 AN UPRIGHT PLAQUETTE, gilt bronze, with the Virgin and Infant Saviour—*Paduan School*, 15*th Century*
(*No.* 247, *pl.* 9)

Crossley

1. 15 — 279 ANOTHER, with semicircular top, and columns at the sides, with the Virgin and Infant Saviour—*Paduan School*, 15*th Century*
(*No.* 248, *pl.* 9)

17— Bernard.
280 An Upright Plaquette, gilt bronze, with the Virgin and Infant Saviour, in rich borders, by Antonio Rossellino
(*No.* 249, *pl.* 9)

17.10— Harding
281 Another, of gilt bronze, with the Virgin and Child enthroned: semicircular top—*Florentine*, 15*th Century*
(*No.* 250, *pl.* 9)

4— Magno —
282 An Upright Plaquette, of gilt bronze, with Saint Jerome in Prayer, by Giacomo Raibolini (Francia)
(*No.* 251, *pl.* 9)

19— Do
283 An Upright Plaquette, gilt bronze, with The Resurrection—*signed* F.P. (Giacomo Francia Pellegrino)
(*No.* 252, *pl.* 9)

9 Do
284 A Plaquette, of gilt bronze, with semicircular top, with the Nativity, and French and Latin inscription—*Burgundian*, 16*th Century*
(*No.* 253, *pl.* 9)

4.5— Holland.
285 An Upright Plaquette, bronze gilt, with the Virgin and Infant Saviour, enriched frame—*Paduan School*, 15*th Century*
(*No.* 254, *pl.* 9)

4 Magno
286 Another, with the Flagellation, by Caradosso Foppa
(*No.* 255, *pl.* 9)

4— Do
287 An Upright Plaquette, with the Virgin and Infant Saviour, by Moderno
(*No.* 256, *pl.* 9)

10— Do
288 Another, with the Virgin and Infant Saviour, by Moderno
(*No.* 257, *pl.* 9)

5.10 Do
289 An Upright Plaquette, "Pieta"—*Paduan School*, 15*th Century*
(*No.* 258, *pl.* 9)

4 — Magno —

290 An Upright Plaquette, "Pieta" — *Paduan School*, 15*th Century*

(*No.* 259, *pl.* 9)

54 — Fogel

291 A Small Plaquette, with scenes from the Life of Christ, by Giovanni Fiorentino—in frame with Sphinx supports at the sides and mask below

(*No.* 260, *pl.* 9)

10 — Magno —

292 An Upright Plaquette, with semicircular top, with the Adoration of the Magi, by Valerio Vicentino

(*No.* 261, *pl.* 9)

2.15 — Crossley —

293 An Upright Plaque, with the Entombment, by Vincenzo Daddi —*early* 16*th Century*

(*No.* 262, *pl.* 10)

5.5 — Spiegelberg

294 An Upright Plaque, with a "Pieta" under the influence of Michael Angelo—in ornate frame—*Italian*, *early* 16*th Century*

(*No.* 263, *pl.* 10)

4.10 — Robson -

295 An Upright Plaque, gilt bronze, with the Virgin and Child, and a Saint in adoration—in architectural frame—*Italian*, *late* 16*th Century*

(*No.* 264, *pl.* 10)

11.10 — Brauer.

296 An Upright Plaque, with the Madonna and Infant Christ, by Moderno—in architectural frame—*Italian*, 16*th Century*

(*No.* 265, *pl.* 10)

2.10 — Richards

297 An Upright Plaque, gilt bronze, with the Coronation of the Virgin, by Gian Merliano da Nola, the frame pierced with strapwork and dolphins

(*No.* 266, *pl.* 10)

2 — Crossley

298 An Oval Plaquette, silvered bronze, framed in an elaborate architectural canopy, the Adoration of the Magi, by Valerio Vicentino

(*No.* 267, *pl.* 10)

299 A Square-shaped Plaque, with the Flagellation, by Vincenzo Daddi—16*th Century*
(*No.* 268, *pl.* 10)

300 A Circular Plaquette, of terra-cotta, with the Virgin and Infant Christ—*North Italian*, 16*th Century*
(*No.* 269, *pl.* 10)

301 An Oval Plaquette, gilt bronze, with the Virgin and Infant Christ—*North Italian*, 16*th Century*
(*No.* 270, *pl.* 10)

302 Three Square-shaped Plaquettes, inlaid with allegorical subjects—*German School*, 16*th Century*
(*Nos.* 271 *and* 272, *pl.* 10)

303 Two Circular Plaquettes, with Hercules and Geryon; and Hercules and Cacus, with moulded border of honeysuckle ornaments, by Moderno
(*No.* 273, *pl.* 10)

304 A Circular Plaquette, with a Roman sacrifice—*Italian, late* 16*th Century*
(*No.* 274, *pl.* 10)

305 An Oval Plaquette, with Venus and Cupid—*German, late* 16*th Century*
(*No.* 275, *pl.* 10)

306 An Oval Plaquette, in terra-cotta, with the Death of Adonis, by Valerio Vicentino
(*No.* 276, *pl.* 10)

307 Two Oval Plaquettes, one with Christ bearing the Cross, the other with the Entombment, by Valerio Belli (Vicentino)—*signed*
No. 277, *pl.* 10)

308 An Oval Plaquette, with the figure of Prometheus, by Giovanni Bernardi di Castel Bolognese—*signed* JOVANES·B·
(*No.* 278, *pl.* 10)

21 —— Rolson —

309 A Series of Five Oblong Plaquettes, with the Triumph of Wisdom--*German School*, 16*th Century*
(*No.* 279, *pl.* 10)

6.10 —— Ready —

310 A Circular Plaquette, with a lion-hunt, by Valerio Belli (Vicentino)—*signed* Valerius·Vicentinus·F.
(*No.* 280, *pl.* 10)

6 —— Do

311 A Pair of Circular Plaquettes, with allegorical groups of Roman figures—*Italian*, 16*th Century*
(*No.* 281, *pl.* 10)

2 —— Richards —

312 A Circular Plaquette, with the Virgin and Infant Saviour (Madonna del Rosario)—*French, late* 15*th Century*
(*No.* 282, *pl.* 10)

4 —— Green —

313 A Pair of Plaquettes, with heads of Christ and the Virgin in border of Latin inscription, by Bertholdo—*Italian, late* 16*th Century*
(*No.* 283, *pl.* 10)

16 —— Harding —

314 Two Oval Plaquettes, with a Satyr and Bacchante, ascribed to Donatello
(*No.* 284, *pl.* 10)

30 —— Ready

315 A Circular Plaquette, with Meleager and the Boar, by Mellioli
(*No.* 285, *pl.* 10)

13 —— Harding

316 An Oval Plaquette, with the Virgin and Infant Saviour, by Antonio Abbondio, pupil of Michael Angelo—*signed* An·Ab·—16*th Century*
(*No.* 286, *pl.* 10)

9 —— Fitzhenry

317 A Pair of Circular Plaquettes, with busts of Christ and Saint Paul—*School of Verochio*, 15*th Century*
(*No.* 287, *pl.* 10)

8.10 —— Ready

318 A Circular Plaquette, with the Virgin and Infant Saviour, by Antonio Abbondio—*signed*
(*No.* 288, *pl.* 10)

12— —— Durlacher —

319 Another, with Neptune, Amphitrite and Cupid, by Leone Leoni
(*No.* 289, *pl.* 10)

4. 5— —— Wheler —

320 An Oval Plaquette, with the Virgin and Infant Saviour, by Antonio Abbondio
(*No.* 290, *pl.* 10)

4— Fitzhenry

321 A Circular Plaquette, with a profile head of Christ, by Giacomo Francia
(*No.* 291, *pl.* 10)

24— —— G. Salting —

322 A Circular Plaquette, with the head of Lucretia, in moulded border of dolphins and pommettes—*North Italian, late* 15*th Century*
(*No.* 292, *pl.* 10)

6— —— Harding —

323 Another, with Cupid sleeping, by Fra Antonio da Brescia
(*No.* 293, *pl.* 10)

7 —— Wheler —

324 An Oval Plaquette, with Jupiter and Ganymede, by Bernardi di Castel Bolognese
(*No.* 294, *pl.* 10)

1. 10— Richards

325 A Circular Plaquette, with Saint Peter and Saint Mark, by Giacomo Francia
(*No.* 295, *pl.* 10)

4— Fitzhenry

326 A Circular Plaquette, with a combat between horsemen and foot-soldiers—*struck in commemoration of the exploits of Alphonse II. d'Este*
School of Ferrara, 16*th Century*
(*No.* 296, *pl.* 10)

25— G. Salting —

327 Another, with a seated figure of Mars—*Italian, late* 15*th Century*
(*No.* 297, *pl.* 10)

3. 15— Richards

328 Another, with the Virgin and Infant Saviour—*Italian*, 16*th Century*
(*No.* 298, *pl.* 10)

OLD ITALIAN BRONZES.

8—— Wallis —

329 A Knocker, the escutcheon formed as a mask, the striker as two dolphins holding a head in their mouths—*Umbrian School*, 16*th Century*
(*No.* 51, *pl.* 4)

6 —— Cooper. —

330 A Large Knocker, formed as a grotesque mask, with ass's ears, the knocker as dolphins with twisted tails holding between them an oval shield—*Venetian*, 16*th Century*
(*No.* 53, *pl.* 4)

10—— Fitzhenry

331 A Pair of Knockers, formed as masks, with terminal winged figures above, the knocker as two dolphins holding an apple in their mouths—*Paduan*, 16*th Century*
(*Nos.* 54 *and* 58, *pl.* 4)

7—— Cooper. —

332 A Knocker, formed as a grotesque monkey-face, scroll-shaped knocker, finishing below in a bearded mask — *Florentine, early* 16*th Century*
(*No.* 55, *pl.* 4)

20—— Fitzhenry

333 A Ring-Knocker, formed as two formal figures of dolphins holding in their mouths a diamond-shaped bouton, emblem of the Medicis—*Florentine, late* 15*th Century*
(*No.* 56, *pl.* 4)

10—— Cooper. —

334 A Knocker, formed as a crowned and bearded mask, the knocker as a ring terminating in an acorn—$9\frac{3}{4}$ *in. high*—*Florentine, late* 15*th Century*
(*No.* 57, *pl.* 4)

13—— Wallis

335 A Knocker, formed as a grotesque mask, the knocker as two dolphins with twisted tails supporting a cockle-shell, on which stands a figure of Cupid—$12\frac{1}{4}$ *in. high*—*Venetian*, 15*th Century*
(*No.* 59, *pl.* 4)

336 A KNOCKER, formed as a winged lion's mask, the knocker as two figures of Sirens with intertwined tails—9½ *in. high—North Italian, early 16th Century*
(*No.* 60, *pl.* 4)

337 A DOOR-HANDLE, formed as a grotesque monster's head, finishing above in a griffin's mask—11¾ *in. high—Florentine* (*School of Pietro Tacca*), *end of 16th Century*
(*No.* 61, *pl.* 4)

338 A KNOCKER, formed as a grotesque mask, holding an oval shield charged with the arms of the Toura family, the knocker as two figures of Sirens, their tails twined round the mask—10½ *in. high—Florentine, early 16th Century*
(*No.* 62, *pl.* 4)

339 A KNOCKER, with an oval shield above, and double dolphins holding a cockle-shell, in which rests a figure of Cupid—11 *in. high—Venetian, 16th Century*
(*No.* 63, *pl.* 4)

340 A KNOCKER, formed as a female mask, the knocker of scroll form, finishing below in a head of a youth—8 *in. high—Florentine, 16th Century*
(*No.* 64, *pl.* 4)

341 A PAIR OF DOOR-HANDLES, the escutcheons formed as gorgons' masks, the handles as two dolphins—*Italian, 16th Century*
(*Nos.* 65 *and* 67, *pl.* 4)

342 A LARGE KNOCKER, formed as a mask, with two dolphins, which hold a bearded mask in their mouths—11 *in. high—Florentine, 15th Century*
(*No.* 66, *pl.* 4)

343 A KNOCKER, formed as a mask holding a ring; the striker has two griffins—8½ *in. high—Paduan, 16th Century*
(*No.* 68, *pl.* 4)

9 —— Jones —

344 A Pair of Door-Handles, formed as grinning masks—5½ *in. long—Umbrian*, 16*th Century*
(*Nos.* 69 *and* 77, *pl.* 4)

9 —— D°

345 A Knocker, shaped as a rosette, the striker as a winged bifurcated mermaid—6 *in. high—Florentine, late* 15*th Century*
(*No.* 70, *pl.* 4)

15 —— Ricketer —

346 Two Small Door-Handles, with rosette escutcheons and pendant double griffin handles—4½ *in. long—Venetian, late* 15*th Century*
(*No.* 71 *and* 75, *pl.* 4)

Frank.

11 —— 347 A Door-Handle, with rosette escutcheons and pendant handle formed as two figures of griffins and children—5 *in. long—Florentine, late* 16*th Century*
(*No.* 72, *pl.* 4)

W WHALLIS

18 —— 348 Another, formed as a kite-shaped shield with mask in the centre holding a ring—6 *in. long—Florentine, early* 16*th Century*
(*No.* 73, *pl.* 4)

3·10 —— Cooper.

349 A Door-Handle, with ram's mask above and pendant handle formed as two dolphins holding a head in their mouths—5 *in. long—Florentine*, 16*th Century*
(*No.* 74, *pl.* 4)

5 —— Willis —

350 Another, formed as a female mask, the pendant handle moulded with acanthus leaves and formed above as two monster's heads, linked back to back—7 *in. long—Florentine, late* 15*th Century*
(*No.* 76, *pl.* 4)

Dixon

55 —— 351 A Pair of Masks, the mouths open to serve as spouts of a fountain, by Pietro Tacca—11½ *in. high—Florentine, end of the* 16*th Century*
(*Nos.* 78 *and* 79, *pl.* 5)

19 —— —— Duclacher. ——

352 A BIBERON AND COVER, pear-shaped body, and circular foot in two tiers; at the junction of the arch-shaped handle to the body are moulded grotesque bearded masks; a female mask supports the spout—16½ *in. high—Florentine, late 15th Century*

(*No.* 80, *pl.* 5)

60 —— —— Meyer. ——

353 A BIBERON, with elongated oviform body, and masks at the junction of handle and neck, in which figure the Medicis arms; the spout terminates in a monster's head—21 *in. high—Florentine, late 15th Century*

(*No.* 81, *pl.* 5)

60 —— 20

354 A BIBERON, with depressed oviform vase, scroll-pattern handles terminating in bearded masks, the spout formed as a winged Chimera—14¾ *in. high—Florentine, early 16th Century*

(*No.* 82, *pl.* 5)

MAJOLICA.

30 —— Gaumont.

355 A TWO-HANDLED FAENZA JAR, on foot, painted with a figure of Prometheus and the Eagle, on dark blue ground, and inscription below, ESTRATTO DI PAPAVERO—9¾ *in. high—late 15th Century*

(*No.* 475, *pl.* 17)

46 —— —— des Champs ——

356 ANOTHER, of similar form, with a portrait bust of a man, an inscription below, MARCORI—9¾ *in. high—15th Century*

(*No.* 478, *pl.* 17)

20 —— Fitzhenry

357 AN OVIFORM CAFAGGIOLO VASE, with upright handles and cylindrical neck, painted with the figure of a woman holding a riband, on which is the inscription S. DE ENDIVE—13 *in. high —15th Century*

(*No.* 476, *pl.* 17)

358 An Oviform Cafaggiolo Ewer, painted with the arms of the Marquis of Antinori of Florence, in a kite-shaped shield, and surmounted by a heaume with rich lambrequins—13½ *in. high*—15*th Century*
(*No.* 477, *pl.* 17)

359 A Faenza Ewer, of slender form, painted with a shield bearing the arms of the Da Lutiano family of Umbria, bordered by Gothic ornamentation—10½ *in. high*—15*th Century*
(*No.* 479, *pl.* 17)

360 A Pair of Cafaggiolo Vases, formed as pineapples, with enamelled polychrome decoration—8 *in. high*—15*th Century*
(*Nos.* 480 *and* 485, *pl.* 18)

361 A Cafaggiolo Two-Handled Vase, painted with a profile bust of a lady in a trapezium-shaped medallion, inscription DIANTOF on a white riband below—9¼ *in. high*—15*th Century*
(*No.* 481, *pl.* 18)

362 A Montelupo Pilgrim-Bottle, with lion's head handles for suspension, with foliage decoration in yellow, on groundwork of the same colour—13 *in. high*—15*th Century*
(*No.* 482, *pl.* 18)

363 A Pilgrim-Bottle, of La Fratta faience, with a grotesque mask in the centre in relief, with a sea-horse on either side, polychrome decoration—11¼ *in. high*—15*th Century*
(*No.* 483, *pl.* 18)

364 A Cafaggiolo Biberon, of spherical form, the spout formed as a scaly serpent, and stretching above the lip of the vase; on one side is a profile bust of a man, on the other that of a woman; below is a medallion with the letter T; round the base is a riband with inscription O·D·S·LINI—11 *in. high*—15*th Century*
(*No.* 484, *pl.* 18)

22 —— —— W. Wallis ——

365 A CASTEL-DURANTE EWER, of spherical form, with decoration in polychrome; on the handle, which forms a medallion with the body of the vase, is a portrait of a woman, seated and crowned, and holding a sceptre; a riband below with inscription O·D·EUFORBIO—$8\frac{3}{4}$ *in. high—16th Century*
(*No.* 486, *pl.* 18)

15 —— —— Colnaghi & Co. ——

366 A FAENZA EWER, with handle formed as cords, painted with a profile head of a woman in a medallion bordered by laurel leaves, and with flowers and foliage on a blue ground—$8\frac{3}{4}$ *in high—16th Century*
(*No.* 487, *pl.* 18)

16 —— —— Fitzhenry

367 A PAIR OF FAENZA DWARF VASES, decorated with flowers and foliage, with inscriptions, on a cartouche, CARTAMI and GENTIANA—$3\frac{3}{4}$ *in. high—16th Century*
(*No.* 491, *pl.* 19)

60 368 A FAENZA PHARMACY JAR, with a band round the centre, with inscription EL·LOCH·DE·PAPAVERO; below is a figure of an Angel carrying a branch; above is a monogram, on blue and yellow ground in laurel border—7 *in. high—16th Century*
(*No.* 492, *pl.* 19) —— Lowengard. ——

369 ANOTHER, very similar, with inscription EL° DE GENTIANA—$6\frac{3}{4}$ *in. high—16th Century*
(*No.* 496, *pl.* 18)

18 —— —— Colnaghi & Co. ——

370 A FAENZA TWO-HANDLED PHARMACY VASE, of cylindrical form, on circular foot, painted with foliage and flowers on yellow ground—$9\frac{1}{4}$ *in. high—15th Century*
(*No.* 488, *pl.* 18)

20 —— —— Durlacher

371 A FAENZA BIBERON, with spherical body and riband round the spout, blue decoration on white ground, with inscription on a band, IN VIOLATO—$9\frac{3}{4}$ *in. high—15th Century*
(*No.* 489, *pl.* 18)

34 — W WALLIS

372 A CAFAGGIOLO PHARMACY VASE, of spherical form, with wide opening and circular foot; in a medallion is a portrait bust of a man, in cap and damask robe, the ground yellow with decoration in blue—7½ *in. high*—15*th Century*

(*No.* 490, *pl.* 18)

12 — Lovegrove —

373 A CAFAGGIOLO PHARMACY JAR, of nearly cylindrical form, with a band round the centre with inscription LOCH·DE·PAPAVERO; on the reverse a decoration of flowers imitating the poppy inscription; decoration yellow and blue—9 *in. high*—15*th Century*

(*No.* 493, *pl.* 19)

5 — Frank —

374 A FAENZA TWO-HANDLED VASE, painted with Cupid in a medallion formed of a wreath of flowers, standing upon two pillars separated by a stream; the handles formed as bunches of ribbons—10½ *in. high*—16*th Century*

(*No.* 494, *pl.* 19)

42 — G Salting

375 A CAFAGGIOLO PHARMACY JAR, with inscription in a band round the centre JOEFANUM, and with a medallion of foliage on yellow ground, surrounded by laurel-leaves—8½ *in. high*—15*th Century*

(*No.* 495, *pl.* 19)

11 — Brand —

376 A CAFAGGIOLO JUG, painted with a shield and monogram, surmounted by a winged heaume, the lambrequins forming the decoration of the front part of the vase—8 *in. high*—15*th Century*

(*No.* 497, *pl.* 19)

190 — G. Salting

377 A PAIR OF CAFAGGIOLO PHARMACY JARS, a band round the upper part, with inscriptions SEME·DI·NIPITELLA and IPODIO·D'OSSO, the lower part decorated with palm-leaves and grotesque dolphins on yellow ground—9 *in. high*—15*th Century*

(*Nos.* 498 *and* 501, *pl.* 19)

35 — Frank

378 A Pair of Faenza Two-Handled Vases, of cylindrical form, painted with arabesques, and with two large and four smaller oval medallions, painted with grotesques, by Appiani, in borders of dark blue—14¾ *in. high*—18*th Century*
(*No.* 499, *pl.* 19)

100 — Lowengard

379 A Faenza Inkstand, formed as a group of a man on horseback carrying a woman on the crupper; a naked figure of a child on the left, carrying a heart in one hand and a trefoil in the other; on circular base supported by three figures of lions 10 *in. high*—15*th Century*
(*No.* 500, *pl.* 19)

32 — Durlacher

380 A Cafaggiolo Oviform Two-Handled Vase, decorated in polychrome with a shield in a medallion in floral border, bearing the arms of the Florentine family of Gianfigliazzi—6¾ *in. high*—15*th Century*
(*No.* 502, *pl.* 19)

OLD ITALIAN DECORATIVE FURNITURE.

40 — Harrison

381 A Carved and Gilt-Wood Fauteuil, the arms terminating in figures of Angels with outspread wings, which finish below in lions' claws, forming the front legs; the whole stands upon a form of platform, with an Angel's head in front upon a field of stapwork; in the seat is a crimson satin cushion with polychrome embroidery—*Italian, late* 16*th Century*
(*No.* 600, *pl.* 68)

35 — Wayne

382 AN X-SHAPED CHAIR, of russeted iron, with a rosette in the centre below; the arms are overlaid with turning in silvered bronze, finishing above in four spherical knobs, brocade cushion—*Italian, early* 16*th Century*
(*No.* 601, *pl.* 69)

382a Another, nearly similar — Do.

13 — (*No.* 601a)

21 —— Harrison —

383 An X-shaped Chair, of carved wood, with gilt decoration on a black ground; with cushion—*Italian, late 16th Century*
(*No.* 601B)

51 —— 383A Another, nearly similar —— Dureen —
(*No.* 601C)

—— Harrison —

56 —— 384 A Set of Three Walnut-Wood Chairs, with high open backs, arms and shoulders below, boldly carved with shell and scroll work, grotesque masks beneath the arms—*Italian, 16th Century*
(*No.* 602, *pl.* 70)

Lowengard.

290 —— 385 A Set of Six Arm-Chairs, and Six Chairs, with tall square backs covered with tooled and gilt leather, and seats of the same, the stretcher below carved and pierced with a knotted ornament—*Italian, 16th Century*
(*Nos.* 603 *and* 604, *pl.* 71)

—— Harris —

80 —— 386 A Large Fauteuil, of carved and gilt wood, surmounted by a shield and marquis' crown, and the arms of the Buonaccorsi family, scroll-shaped legs, the front two carved with Cherubs' heads, the stretcher formed as the cross of Saint Andrew, the back and seat covered with red velvet, embroidered in silver with the family arms—*Italian, 17th Century*
(*No.* 605, *pl.* 72)

50 — 386A A Larger Fauteuil, en suite D°
(*No.* 605A)

W Weisbach.

82 387 A Walnut-Wood Table, the supports shaped as a lyre, carved with fleur-de-lys, and terminating in lion's-claw feet; the stretcher carved with scrolls with a shield in the centre—6 *ft.* 2 *in. long—Italian, 16th Century*
(*No.* 611)

Durlacher.

38 —— 388 A Walnut-Wood Table, with two drawers, on four feet joined by stretchers—4 *ft.* 2 *in. long—Italian, 15th Century*
(*No.* 612)

78 —— —— Dureen —

389 A Large Table, of carved walnut-wood, the border carved with an acanthus-leaf decoration, alternating with the drawers, the supports carved as vases, resting upon lion's-claw feet, the stretcher of scroll design—6 *ft.* 10 *in. long—Italian*, 15*th Century*

(*No.* 613)

46 —— C Bardini

390 A Walnut-Wood Table, on four feet, of twisted baluster form, with two drawers carved with a frieze of rose-work—4 *ft.* 10 *in. long—Italian*, 16*th Century*

(*No.* 614)

58 —— Ward —

391 A Small Carved Wood Table, with ~~one~~ drawer, on four baluster feet—3 *ft.* 4 *in. long—Italian*, 16*th Century*

(*No.* 615)

Lesker

392 A Square Table, of carved and gilt wood, on four baluster-

25 —— shaped feet, joined above by a frieze of gilt ornaments and below by stretchers, surmounted by a black and white marble slab, in rose-wood and ivory border—3 *ft.* 8 *in. wide —Italian*, 16*th Century*

(*No.* 616)

32 —— Do

393 An Octagonal Table, of carved walnut-wood, on three lion's-claw feet—40 *in. diam.—Italian*, 16*th Century*

(*No.* 619)

50 —— —— Norman —

394 An Octagonal Table, on one leg and square base, with lion's feet at the corners—48½ *in. diam.—Italian*, 16*th Century*

(*No.* 620)

—— Robson ——

395 An Oblong Coffer, of carved wood, with a shield-of-arms in

68 —— the centre, supported by caryatid figures, and carved with winged figures of children, harpies and scroll foliage, on lions'-claw feet—25½ *in. high* by 6 *ft. long—Italian*, 16*th Century*

(*No.* 621, *pl.* 78)

28 —— Williams

396 ANOTHER, of walnut-wood, carved with three rectangular panels, with medallions and palm-leaves, the supports at the angles carved with grotesque masks, the feet formed as beetles—25 *in. high* by 5 *ft.* 6 *in. long—Italian*, 16*th Century*
(*No.* 622, *pl.* 78)

56 —— Wennington

397 AN OBLONG MARRIAGE COFFER, of carved walnut-wood, with a shield in the centre, supported by two winged female caryatids, dragons, serpents and seroll foliage on a spirally fluted base and lion's-claw feet—27½ *in. high*, 5 *ft.* 7 *in. long —Italian*, 16*th Century*
(*No.* 623, *pl.* 79)

40 —— Do

398 AN OBLONG COFFER, of richly carved walnut-wood, an oval panel in the centre, with two grotesque bearded figures on each side of a shield, the panels on either side carved with two figures of children with a vase of fruit between them, the feet and base with serolls and palm-leaves—24¾ *in. high*, 5 *ft.* 4½ *in. long—Italian*, 16*th Century*
(*No.* 624, *pl.* 79)

End of Third Day's Sale

Fourth Day's Sale.

On THURSDAY, MAY 29, 1902,

AT ONE O'CLOCK PRECISELY.

PLAQUETTES.

1·10 — Crosley —

400 A Circular Medallion, with a profile bust of Minerva—*Italian, late 15th Century*
(*No.* 299, *pl.* 10)

4 — Whelan —

401 An Upright Plaquette, with a figure of a man beneath a canopy, after the antique
(*No.* 300, *pl.* 10)

1 — Burns —

402 An Upright Plaquette, with the Virgin and Infant Saviour—in moulded frame—*Paduan School, 15th Century*
(*No.* 301, *pl.* 10)

4 — Reedy

403 Another, with Saint John the Baptist, by Giacomo Francia
(*No.* 302, *pl.* 10)

404 A Plaquette, of the Virgin, Child, and infant Saint John—*Italian, 16th Century*
(*No.* 303, *pl.* 10)

2·10 — Burns —

3 — Crosslop

405 A Lead Plaquette, with Venus and Cupid—*Italian*, 16*th Century*
(*No.* 304, *pl.* 10)

1 — Do

406 An Upright Plaquette, with the Entombment, by Moderno
(*No.* 305, *pl.* 10)

3.15 — Burns

407 A Pair of Plaquettes, with semicircular tops, with the Adoration of the Magi and the Presentation in the Temple—*German School*, 16*th Century*
(*No.* 306, *pl.* 10)

2.15 — Do

408 A Set of Four Plaquettes, with the Triumph of Silenus—*German School*, 16*th Century*
(*No.* 307, *pl.* 10)

1 — Crossley

409 An Oval Plaquette, with the Virgin and Infant Saviour, by Vincenzo Daddi
(*No.* 308, *pl.* 10)

2.15 — Do

410 An Upright Plaquette, with a profile head of Christ, wearing a nimbus—*School of Bertholdo*
(*No.* 309, *pl.* 10)

9 — Ready

411 An Upright Plaquette, with Saint Jerome in Prayer—*Italian*, 16*th Century*
(*No.* 310, *pl.* 10)

3.15 — Williams

412 A Small Oval Plaquette, with the Head of Achilles; round his neck hangs a medallion, with Hercules and the Nemæan lion—*Italian*, 15*th Century*
(*No.* 311, *pl.* 10)

1.5 — Do

413 A Plaquette, with the Adoration of the Virgin—*Paduan*, 15*th Century*; and one, with Saint George and the Dragon—*North Italian*, 15*th Century* 2
(*Nos.* 312 *and* 313, *pl.* 10)

414 A Plaquette, with a sleeping Bacchus and Satyrs, by Fra Antonio da Brescia; and one, with the Judgment of Paris, by Giovanni Fiorentino 2
(*Nos.* 314 *and* 315, *pl.* 10)

415 A Plaquette, with a female bust, enriched border, by Melioli; and one, with Orpheus charming the Beasts, with remains of gilding—*North Italian, 15th Century* 2
(*Nos.* 316 *and* 317, *pl.* 10)

416 A Circular Plaquette, with an allegorical group of a woman and child, by Riccio; and one, with horsemen and foot-soldiers, by Melioli 2
(*Nos.* 318 *and* 319, *pl.* 10)

417 A Plaquette, with a battle subject, by Annibal; and one, with a legend of the King of Mercia—*German, 15th Century* 2
(*Nos.* 320 *and* 321, *pl.* 10)

418 A Circular Plaquette, with a combat of horsemen, by Galeotti —*16th Century*; and an oval plaquette, gilt bronze, with an allegorical subject—*Italian, 16th Century* 2
(*Nos.* 322 *and* 323, *pl.* 10)

419 An Oval Plaquette, with a combat of horsemen, by Bernardi di Castel Fiorentino; and one, with coast scene, by Caradosso Foppa 2
(*Nos.* 324 *and* 325, *pl.* 10)

420 A Circular Plaquette, with Daniel in the Lion's Den, by Annibal, with Latin inscription; and one, with Saint Barbara—*Italian, 15th Century* 2
(*Nos.* 326 *and* 327, *pl.* 10)

421 An Upright Plaquette, with the head of Minerva—*Italian, 15th Century*; and one, with the Entombment—*North Italian, 15th Century* 2
(*Nos.* 328 *and* 329, *pl.* 10)

422 An Upright Plaquette, with the Presentation in the Temple, by Valerio Vicentino; and one, with a Bacchanalian scene, by Riccio 2

(*Nos.* 330 *and* 331, *pl.* 10)

423 A Shield-shaped Plaquette, with Mucius Scaevola before Porsena, by Giovanni Fiorentino; and a plaquette, from a sword-pommel, with the Story of Marcus Curtius, by the same artist 2

(*Nos.* 332 *and* 333, *pl.* 10)

424 A Plaquette, from a sword-pommel, with Horatius Cocles, by Giovanni Fiorentino; and a circular plaquette, with an allegorical subject, and Greek inscription, by Riccio 2

(*Nos.* 334 *and* 335, *pl.* 10)

425 A Circular Plaquette, with Egyptian figures, after the antique; another, with Orpheus charming the Beasts, by Melioli, and one, a Roman Triumph, by Annibal 3

(*Nos.* 336, 337 *and* 338, *pl.* 10)

426 An Oval Plaquette, with Camilla and Horatius, by Giovanni Bernardi; and a circular plaquette, with a Bacchanalian scene, by Giovanni Fiorentino 2

(*Nos.* 339 *and* 340, *pl.* 10)

427 A Circular Plaquette, with a portrait bust of a Roman Emperor, bordered by foliage; and one, with Roman horseman, by Moderno 2

(*Nos.* 341 *and* 342, *pl.* 10)

428 A Circular Plaquette, with the head of Lucretia, by Moderno; and one, with Vulcan forging the Arms of Pluto—*Paduan, after Donatello* 2

(*Nos.* 343 *and* 344, *pl.* 10)

429 A Square-shaped Plaquette, with the Entombment—*North Italian, 15th Century*

(*No.* 345, *pl.* 10)

430 An Oval Plaquette, with an allegory of "Fame," by Riccio
(*No.* 346, *pl.* 10)

431 A Plaquette, from the pommel of a sword, with an allegorical group of figures, by Giovanni Fiorentino
(*No.* 347, *pl.* 10)

432 An Upright Plaquette, with the Virgin and Infant Saviour—*Florentine*, 15*th Century*; and a plaquette, with Vulcan and Hebe, by Riccio 2
(*Nos.* 348 *and* 349, *pl.* 10)

433 A Circular Plaquette, with the Death of Saint John the Baptist—*German*, 16*th Century*; and one, with the Sacrifice of Iphigenia, by Giovanni Fiorentino 2
(*Nos.* 350 *and* 351, *pl.* 10)

434 A Small Plaquette, with the Decollation of Saint John, by Spinelli (?)—*signed*; another, with a funeral procession—*Italian*, 16*th Century*; and an upright plaquette, with the head of an old man—*German*, 16*th Century* 3
(*No.* 352, 353, 354, *pl.* 10)

435 An Oval Plaquette, with a woman before a tribunal, by Bernardi di Castel Bolognese—*signed*; and another, with a marriage scene, by the same—*signed* 2
(*No.* 355 *and* 356, *pl.* 10)

436 An Oval Plaquette, with figures making an offering, by Melioli; and one, with a shepherd and Bacchante, by the same artist
(*Nos.* 357 *and* 358, *pl.* 10) 2

437 A Plaquette, from the pommel of a sword, with Mucius Scaevola, by Giovanni Fiorentino
(*No.* 359, *pl.* 10)

438 A Profile Bust, of a Woman—*Italian, late* 15*th Century*; and a circular plaquette, with the head of a weeping child—*Italian*, 16*th Century*
(*Nos.* 360 *and* 361, *pl.* 10) 2

8·10 — Lowengard.

439 The Virgin and Infant Saviour, by Moderno; and an oval plaquette, with an allegorical figure of "Plenty," and Latin inscription—*Italian, 15th Century*
(*Nos.* 362 *and* 363, *pl.* 10) 2

4 — Robson —

440 Two Oval Plaquettes: one with the head of Diana, the other with a bust of a woman—*Italian, 15th Century*
(*Nos.* 364 *and* 365, *pl.* 10) 2

2·10 — Skellys

441 A Plaquette, with the head of Hercules, crowned with laurel; and one, with a bust of a woman—*Italian, 15th Century*
(*Nos.* 366 *and* 367, *pl.* 10) 2

4 — Durlacher

442 A Circular Plaquette, with a young Triton riding a sea-horse —*Italian, 16th Century*; and an oval plaquette, with an allegorical group of figures, by Jacopo Alari Bonacolsi
(*Nos.* 368 *and* 369, *pl.* 10) 2

4 — Lowengard —

443 A Plaquette, of trapezium form, with two dancing Bacchantes and trophies at the sides, and inscription FORVIGRIG... —*North Italian, 16th Century*
(*No.* 370, *pl.* 10)

4·10 — Durlacher —

444 A Circular Plaquette, with the Birth of Minerva—*Paduan, 16th Century*; and one, with a combat of horsemen, by Giovanni Bernardi
(*Nos.* 371 *and* 372, *pl.* 10) 2

3·10 — Parsons —

445 A Circular Plaquette, with a battle subject and inscription MARTI VICTORI, by Giovanni Fiorentino; and an oval plaquette, with the Incredulity of Saint Thomas—*Paduan, 16th Century*
(*Nos.* 373 *and* 374, *pl.* 10) 2

10·10 — Lowengard

446 Two Circular Plaquettes: one with two female figures running, the other with Mars seated upon a trophy; both by Moderno
(*Nos.* 375 *and* 376, *pl.* 10) 2

447 A Circular Plaquette, with Saint John the Evangelist, by Enzola; and an oval plaquette, with Ceres and Triptolemus —*Italian*, 16*th Century*
(*Nos.* 377 *and* 378, *pl.* 10) 2

448 An Oval Plaquette, with Diomed carrying off the Image of Pallas—*Italian*, 15*th Century*; and one, with Apollo and Marsyas, by Giovanni Fiorentino
(*No.* 379 *and* 380, *pl.* 10) 2

449 Four Circular Plaquettes: an Angel at prayer; a group of Vulcan, Venus and Cupid; a figure of a man riding upon a bull; and an allegorical group of a woman and child, bronze gilt—*Italian*, 15*th Century*
(*Nos.* 381, 382, 383, 384, *pl.* 10) 4

450 A Small Plaquette, gilt bronze, with a figure of a woman holding a torch; another, with the head of Hercules; and one, with Jupiter and Leda—*Italian*, 16*th Century*, 3
(*Nos.* 385, 386, 387, *pl.* 10)

451 A Small Plaquette, with two Cupids—*Italian*, 16*th Century*; another, forming a hat-fastening—*Italian*, 16*th Century*; and one, with Brutus and Cassius, and Latin inscription—*Italian*, 15*th Century* 3
(*Nos.* 388, 389, 390, *pl.* 10)

452 A Small Plaquette, with a figure of Lucrece; another, with a group of a young hunter and Bacchante, by Giovanni Fiorentino; and one, with the Death of Laocoon—*Italian*, 16*th Century* 3
(*Nos.* 391, 392, 393, *pl.* 10)

453 A Small Plaquette, gilt bronze, with a soldier killing a woman—*Italian*, 16*th Century*; a plaquette, from the pommel of a sword—*Venetian*, 15*th Century*; and one, with Neptune in his chariot—*Italian*, 16*th Century* 3
(*Nos.* 394, 395, 396, *pl.* 10)

4·10 Whelan

454 A Shield-shaped Plaquette, part of the decoration of sword-scabbard, with a portrait medallion of a woman and two children—*Italian*, 16*th Century*; an oval plaquette, gilt bronze, with Jupiter, Juno and Cupid—*Italian*, 16*th Century*; and a gilt bronze plaquette, with a combat of a Centaur and Satyr, by Giovanni Fiorentino 3.

(*Nos.* 397, 398, 399, *pl.* 10)

4 Green

455 A Plaquette, with Saint George and the Dragon, and inscription, to franciscus parmensis, by Enzola; another, with a draped figure of a woman—*Italian*, 15*th Century*; and a plaquette, with arched top, with the Martyrdom of Saint Sebastian—*North Italian*, 15*th Century* 3.

(*Nos.* 400, 401, 402, *pl.* 10)

5 Fitzhenry

456 A Circular Plaquette, with a bust of Faustina, by Moderno; another, with Saint George and the Dragon—*Italian*, 16*th Century*; and an oval plaquette, with the bust of Minerva—*Italian*, 15*th Century* 3.

(*Nos.* 403, 404, 405, *pl.* 10)

4 Green

457 An Oval Plaquette, with a profile head of a woman—*Italian*, 16*th Century*; another, with a classical head—*Italian*, 15*th Century*; and a circular plaquette, with Curtius leaping into the Gulf, by Moderno 3.

(*Nos.* 406, 407, 408, *pl.* 10)

8 Salting

458 A Circular Plaquette, with Curtius leaping into the Gulf, by Moderno; another, with an allegorical group of classic figures, by Giovanni Fiorentino; and one, with Hercules and the Minotaur—*Italian*, 15*th Century* 3.

(*Nos.* 409, 410, 411, *pl.* 10)

4 Durlacher

459 A Small Plaquette, with an allegorical group of figures; another, with a group of figures sacrificing at an altar; and one, smaller, with a portrait of a man—*Italian*, 15*th Century* 3.

(*Nos.* 412, 413, 414, *pl.* 10)

460 An Oval Plaquette, with an allegorical group of figures—*Italian*, 16*th Century*; another, with a female head in profile—*Italian*, 16*th Century*; and one, with a nude figure of a man, by Fra Antonio da Brescia 3

(*Nos.* 415, 416, 417, *pl.* 10)

461 A Small Plaquette, with a Roman portrait bust, after the antique; another, with a profile bust of a woman—*German, late* 15*th Century*; and one, with a warrior in classic armour —*Venetian*, 15*th Century* 3

(*Nos.* 418, 419, 420, *pl.* 10)

462 A Plaquette, with portraits of a Roman Emperor and Empress; another, with a youthful Triton—*Italian*, 15*th Century*; and one, with a combat of horsemen and wild beasts, by Giovanni Bernardi 3

(*Nos.* 421, 422, 423, *pl.* 10)

463 An Oval Plaquette, with Apollo and Marsyas; another, with a group of figures at an altar, by Valerio Vicentino; and one, with a profile portrait of a woman—*Italian*, 15*th Century* 3

(*Nos.* 424, 425, 426, *pl.* 10)

OLD ITALIAN BRONZES.

464 A Large Mortar, with a duplicated leaf-pattern frieze round the neck; round the body fantastic vases of flowers separating a monogram and kite-shaped shield charged with the arms of the Ardinghelli family—15 *in. high—Florentine*, 15*th Century*

(*No.* 83, *pl.* 5)

20 —— 465 A Biberon, with oviform body and arch-shaped handle above terminating in grotesque masks; below the spout a winged female mask, festooned with drapery and hung with a shield —*Florentine*, 16*th Century*
(*No.* 84, *pl.* 5)

16 —— 466 Another Biberon, very similar—16*th Century*
(*No.* 84A)

20 —— 467 Another Biberon, similar—22 *in. high*—16*th Century*
(*No.* 84B)

50 —— 468 A Mortar, the handles formed as rams-heads in full relief, the body divided into three bands, each impressed with classic honeysuckle ornament, between which is the inscription, PETRUS · CARATI · CURAVIT · ANNO · DOMINI · MDCCCXIII · MONTICIANUS; round the base is a frieze of palmette-leaves —14¼ *in. high—Italian*, 19*th Century*
(*No.* 85, *pl.* 5)

4 —— 469 Statuette of a Child, seated, holding a dog—4¼ *in. high*—*Florentine*, 16*th Century*
(*No.* 86, *pl.* 6)

6 —— 470 Bust of Ariadne, partly draped—6½ *in. high—Florentine*, 16*th Century*
(*No.* 87, *pl.* 6)

4.10 471 Bust of the Infant Bacchus, draped with a toga—*Florentine*, 16*th Century*—6 *in. high*
(*No.* 88, *pl.* 6)

115 —— 472 An Inkstand and Cover, supported on three feet formed as sirens, with festoons of drapery between; round the upper part is an egg-and-tongue moulding; the cover surmounted by a figure of Venus at the bath, after G. di Bologna—*Italian*, 16*th Century*—9 *in. high*
(*No.* 89, *pl.* 6)

473 A Vase-shaped Inkstand and Cover, on three lion's-claw feet, finishing above in masks, matted ground, and gadroon moulding round the border—6½ *in. high—Florentine* (*School of Riccio*), 16*th Century*
(*No.* 90, *pl.* 6)

474 A Kneeling Figure of Atlas, supporting the armillary sphere, on circular base, with moulded legs and foot, by Susini, pupil of G. di Bologna—14 *in. high—Florentine, late* 16*th Century*
(*No.* 91, *pl.* 6)

475 A Small Bell-shaped Mortar, with a frieze of winged sea-horses; gadrooning round the base, and duplicated frieze above—3¾ *in. high—Venetian*, 16*th Century*
(*No.* 92, *pl.* 6)

476 An Allegorical Figure of Charity, pointing upwards to a child on her left-hand side, on marble pedestal—7½ *in. high—Florentine, late* 16*th Century*
(*No.* 93, *pl.* 6)

477 Statuette of Jupiter, partly draped, holding the fulmen in his right hand, the left foot resting upon an eagle—6½ *in. high—Florentine*, 16*th Century*
(*No.* 94, *pl.* 6)

478 Statuette of a Man, nearly nude, bearded, and resting both arms on a staff—6½ *in. high—Florentine*, 16*th Century*
(*No.* 95, *pl.* 6)

479 A Nude Figure of a Bacchante, holding a wine-vase in his left hand, the right arm bent above his head—5¼ *in. high—Florentine*, 16*th Century*
(*No.* 96, *pl.* 6)

480 An Allegorical Figure of "Plenty," semi-nude, holding a cornucopia of fruit in the left hand—4 *in. high—Florentine*, 16*th Century*
(*No.* 97, *pl.* 6)

481 Venus and Cupid: a Florentine group—4 *in. high—late* 15*th Century*

The goddess has the body slightly bent, and holds a birch in the right hand, threatening Cupid, who stands on her left

(*No.* 98, *pl.* 6)

482 A Mortar, moulded round the centre with a frieze of Centaurs, each separated by a small formal tree—5¾ *in. high—School of Padua*, 15*th Century*

(*No.* 99, *pl.* 6)

483 The Lock, Latchet, Key and Handles of a Coffer, of bronze-gilt. The lock-plate is rectangular, with seated figures of captives in relief, oval shields and trophies of classic arms; upon the latchet is a figure of "Plenty," the handles each hinged to a mask-shaped escutcheon; the lock-plate has the four original nails, moulded with fleurs-de-lys—*North Italian*, 16*th Century*

(*No.* 100, *pl.* 6)

484 A Bell-shaped Mortar, with a frieze round the centre of duplicated dolphins and formal waves; above this, alternating with upright panels of flame ornament, is the plaquette of the Madonna and Child of Moderno—9 *in. high—School of Padua*, 15*th Century*

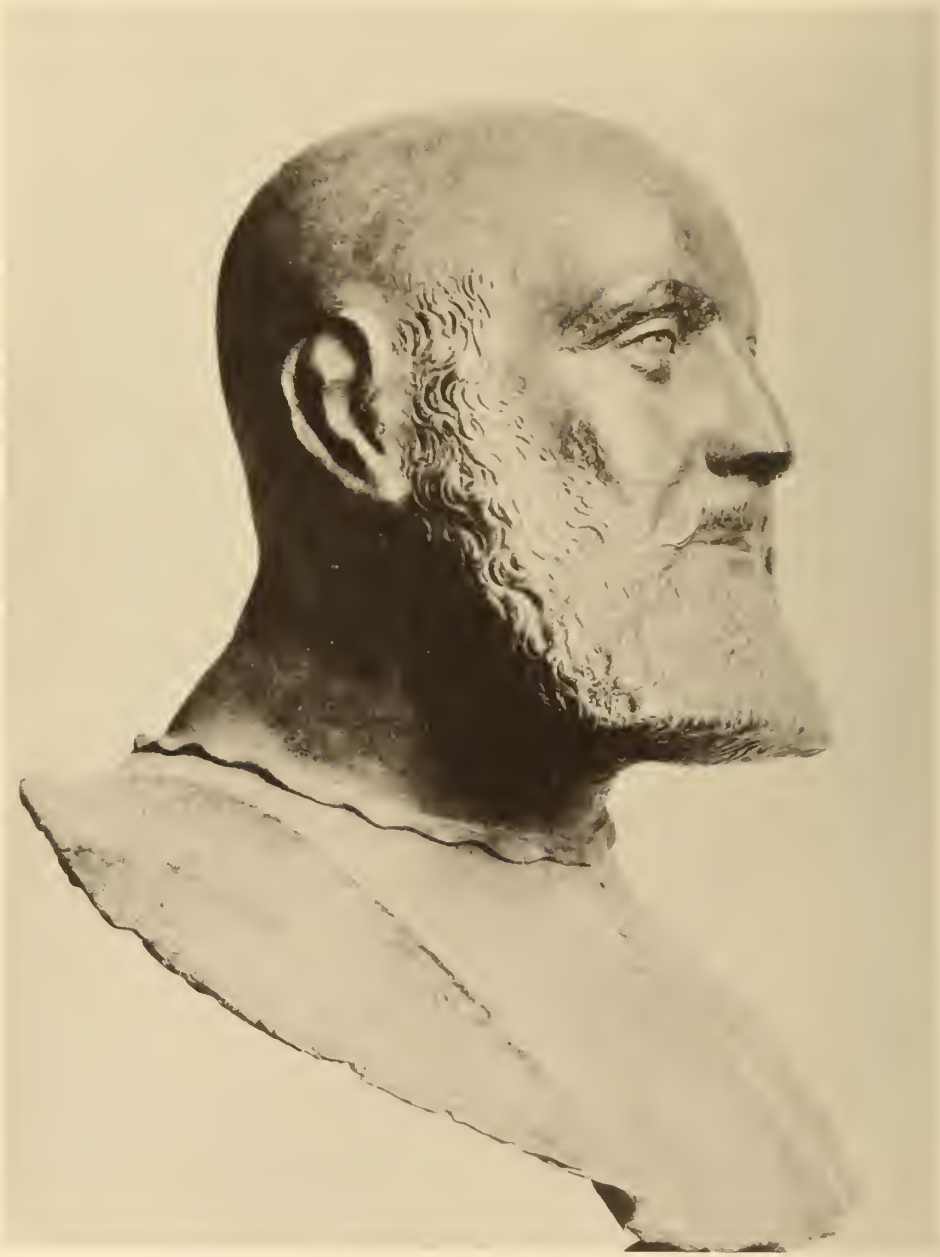
(*No.* 101, *pl.* 6)

485 An Oblong Plaque, modelled in high relief with a Scriptural subject, a composition of six figures, by Vincenzo Daddi—8¼ *in. wide*—15*th Century*

(*No.* 102, *pl.* 6)

486 A Cup-shaped Bell, finely moulded with a frieze of dancing Amorini; on one side a portrait bust of a man—*North Italian, late* 15*th Century*

(*No.* 103, *pl.* 6)



16 —— Frank

487 A MORTAR, with a deep frieze of two lions supporting a vase, from which issue two cornucopiæ of flowers; festoons of flowers below—6 *in. high—School of Padua, 15th Century*

(*No.* 104, *pl.* 6)

The decoration is similar to that on the cup in the Carrand Collection in the Bargello, and to that in the Piot Collection

120 — Richards

488 THE FIGURE OF CHRIST CRUCIFIED, at whose feet are figures of the Virgin and Saint John, on ebony base—*figures*, 11 *in. high—School of G. di Bologna*

(*No.* 105, *pl.* 7)

489 A BUST OF DOCTOR MARC ANTONIO PASSERI, the celebrated Doctor of Philosophy, of the University of Padua: life-size; the beard is squarely cut, after the fashion of the time; simple academical gown with the senatorial band hanging from the left shoulder

2750 —— Durlacher.

This portrait bust has always been up to the present time in the collection of the Counts of Cilladella, where it was attributed to Andrea Briosco Riccio. There are medallion portraits of this celebrated doctor of Padua, amongst others that by Gavino, with a portrait bust, and on the reverse the inscription PHILOSOPHIA·COMITE·REGREDIMUR. See "ARMAND, *Médailleurs Italiens*," vol. i., p. 183

(*No.* 106, *pl.* 8)

See Illustration

DELLA ROBBIA AND OTHER FAIENCE.

D.°

490 A CIRCULAR MEDALLION, OF DELLA ROBBIA FAIENCE, with a shield in the centre charged with the arms of the Dello

100 — Stecento family, on a yellow fluted shell-pattern field, moulded border of fruit, vegetables and flowers—24 *in. diam.—late 15th Century*

(*No.* 503, *pl.* 20)

D.°

491 A CIRCULAR MEDALLION, OF DELLA ROBBIA FAIENCE, with a kite-shaped shield in the centre, charged with the arms of the

80 —— Frescobaldi family on a blue fluted shell-pattern ground, sunk border decorated with a duplicated design of laurel leaves—25 *in. diam.—late 15th Century*

(*No.* 504)

120 —— —— Duclacher. —

492 A Circular Medallion, of Della Robbia Faience, with a shield in the centre charged with the arms of the Cambini family, on a fluted blue shell-pattern field, moulded border of fruit and vegetables—28 *in. diam.*—16*th Century*

(*No.* 505)

100 —— 493 A Circular Medallion, of Della Robbia Faience, with a shield in the centre charged with the arms of Gaitani family, of Pisa, quartered with those of Minerbetti family, on a fluted blue shell-pattern ground, moulded border of fruit and flowers—21 *in. diam.*—*late* 15*th Century*

(*No.* 506)

100 —— 494 A Circular Medallion, of Della Robbia Faience, with a shield in the centre charged with the arms of the Ghettini family, of Florence, on a white fluted shell-pattern field, moulded border of fruit, vegetables and flowers—27 *in. diam.* —*late* 15*th Century*

(*No.* 507)

85 —— 495 A Circular Medallion, of Della Robbia Faience, the centre decorated with a shield in relief, bearing the cognizance of the Michelozzi family, on a blue field with ribands in yellow, moulded border of fruit—25 *in. diam.*—16*th Century*

(*No.* 508)

120 —— 496 A Circular Medallion, of Della Robbia Faience, the centre decorated with a kite-shaped shield, charged with the arms of the Dei family, of Florence, on a white field hollowed to a shell ornament, border of fruit and flowers—25 *in. diam.*— *early* 16*th Century*

(*No.* 509)

120 —— 497 A Circular Medallion, of Della Robbia Faience, with a kite-shaped shield in the centre, charged with the arms of the Salviati family, on a blue shell-pattern ground, in moulded border of fruit and flowers—25½ *in. diam.*—*late* 15*th Century*

(*No.* 510)

AUTOTYPE

180 — Farquhar —

498 A Circular Medallion, of Della Robbia Faience, in the centre of which is the bust of a Roman Emperor, on a blue ground, moulded border of fruit and flowers—25 *in. diam.*—*early* 16*th Century*

(*No.* 511, *pl.* 21)

340 — Duveladder.

499 A Pair of Oviform Persian Ware Vases, decorated with foliage and flowers in blue on white ground—$10\frac{3}{4}$ *in. high*

(*Nos.* 519 *and* 521, *pl.* 26)

85 — Farquhar,

500 An Oviform Ewer, of White Medici Faience, the handle terminating in acanthus foliage and extending over the lip, where it finishes in a dolphin's head; the lip is supported on the head of a caryatid male figure, through the arms of which passes a strap encircling the body of the ewer—30 *in. high*—16*th Century*—on carved and gilt tripod stand, with festoons of flowers, pateræ and classical mouldings

From the Palace of Prince Borghese, at Rome

(*No.* 518, *pl.* 25)

50 — Williams

501 A CLOCK, in rectangular architectural case, of Ginori porcelain, with supports at the sides, moulded with acanthus leaves and classical ornaments, and each bearing a statuette emblematic of Music and Literature; the sides and front of the case are of open trellis design in dark blue and gold, at the base of which is a composition of Cupids playing various instruments; the case is surmounted by an escutcheon painted with the crowned shield-of-arms of the Ginori Lisei family, of Naples; Cupids, vases, and scrollwork; a moulding round the base of conventional laurel-wreaths supported on double lion's-claw feet and with openwork dome, encrusted with flowers and surmounted by a statuette of Time, the whole enriched with colour and gold decorations—46 *in. high*, 26 *in. wide*

This clock was until recently in the possession of the Ginori family

(*No.* 522, *pl.* 27)

SILVER AND METAL-WORK.

60 — Shellys

502 A Monstrance, of copper-gilt, on quatrefoil base, with two bronze-gilt figures of Saints, the knop of architectural form, with oriel windows and buttresses, the case of flattened rectangular shape, surmounted by a crocketed pinnacle, on either side of which are two niches with the figures of the Virgin and the Angel of the Annunciation—18¾ *in. high—Italian, 15th Century*

(*No.* 658, *pl.* 92)

16 — Durlacher.

503 A Small Gilt-Bronze Statuette, of a Dwarf, wearing a hat and mantle—3½ *in. high—German, 16th Century*

(*No.* 659, *pl.* 92)

36 — D°

504 A Venetian Glass Goblet, with gadroons on the bowl and foot, enamelled in green, white, and gold—5½ *in. high—15th Century*

(*No.* 661, *pl.* 92)

20 — Yeats

505 A Cinquecento Jewel, of gold, enamel, and pearls, in three pieces, the centre piece containing a miniature in wax of the Holy Family—*the centre piece* 2 *in. high—Italian*

(*No.* 662, *pl.* 92)

9 — Dancy

506 A Table Centre-Piece, of silver-gilt, with circular base, moulded with a frieze of leaf ornament, oviform stem enriched with applied serolls and terminal figures, an ostrich egg above, mounted as a cup and cover, the cover retained to the stem by straps formed as terminal female figures—11¾ *in. high—German, 17th Century*

(*No.* 660, *pl.* 92)

41 — Brown

507 An Ecuelle, Cover and Stand, of silver-gilt, with flat splayed handles, moulded with Berainesque ornaments in low relief; on the cover are applied three feet enabling it to be used as a tazza—*German, 18th Century*

(*No.* 663, *pl.* 92)

40 — A GILT BRONZE Fraser.

25 — B Silver Gilt Cup D°

16 — Frank —

508 An Oval Terra-Cotta Plaque, with the Virgin and Infant Saviour, in natural colours, in gilt bronze frame—5 *in. high*—*Florentine*, 15*th Century*

(*No.* 666, *pl.* 92)

19a — Lane —

509 A Diptych, containing two silver-gilt plaques, embossed and chased with figures of the Virgin and the Angel of the Annunciation, the work of Ghiberti — *Florentine*, 15*th Century*

(*No.* 667, *pl.* 92)

9 — Danser

510 A Chalice, of bronze-gilt, with hexafoil base, hexagonal stem and flattened spherical knop, chased with foliage in low relief, and with eight medallions with figures of Saints—9½ *in. high* —*Italian*, 15*th Century*

(*No.* 672, *pl.* 92)

32 — W Wallis

511 A Bronze Candlestick, with large circular base, inlaid with foliage and shield-of-arms in silver—5½ *in. high*—*Venetian*, 15*th Century*

(*No.* 671)

22 — Chamberlain

512 A Candelabrum, of gilt bronze, with branches for four lights, the stem of baluster form, supported at the base by figures of dolphins, on triangular plinth—11½ *in. high*—*Italian*, 15*th Century*

(*No.* 655, *pl.* 92)

250 — Adams —

513 A Louis XIV. Or-molu Hanging Chandelier, by Boulle, with branches for eight lights, the centre formed as a flaming vase, supported on four figures of dolphins, the spring of the branches chased with lions' masks in relief, with circular medallion heads of the Cæsars between—28 *in. high*

(*No.* 672, *pl.* 93)

CARVED WOOD FURNITURE.

100 — Farquhar.

514 A Carved Walnut-Wood Frame, with a moulded frieze and mask above, fluted sides, carved with female masks and other ornaments—55 *in.* by 40 *in.*—*Florentine*, 16*th Century*
(*No.* 633, *pl.* 81)

40 — Shepherd

515 A Frame, of architectural design, inlaid with mother-o'-pearl and marble on black wood ground, decorated with a delicate design in gold—30¾ *in.* by 23¾ *in.*—*Venetian*, 16*th Century*
(*No.* 634, *pl.* 81)

90 — Farquhar

516 A Carved and Gilt Wood Frame, of architectural design, with pilasters at the sides, richly decorated with a winged caryatid figure, scroll foliage and flowers—56 *in.* by 54 *in.*—*Italian*, 16*th Century*
(*No.* 635, *pl.* 82)

21 — Shepherd

517 A Carved and Gilt Wood Frame, with a garland of fruit and foliage round the circular opening, surmounted by an eagle resting on a cartouche with winged griffins on either side, with inscription above, SIDIFORMIS MORIBUS NITESCE, and on the lower cartouche, SI PULCHRA VIRTUTE VE...—24½ *in.* by 15½ *in.*—*Italian*, 15*th Century*
(*No.* 636, *pl.* 82)

9 — 09

518 A Frame, for a mirror, of carved and gilt wood, surmounted by a cartouche supported by two griffins, a shield with armorial bearings below—23¾ *in.* by 12¾ *in.*—*Italian*, 15*th Century*
(*No.* 637, *pl.* 82)

39 — Richter

519 A Folding Reading-Desk, of carved and gilt wood—53 *in. high*
Italian, 16*th Century*
(*No.* 638, *pl.* 83)

52 —— —— Duke. —

520 A Folding Reading-Desk, of gilt wood, carved with foliage, palm-leaves and rose-work, the front and top with medallions surrounded by scrollwork—68 *in. high—Italian, 17th Century*
(*No.* 639, *pl.* 83)

100 —— —— Duelacker. .

521 A Walnut-Wood Reading-Desk, partly gilt, decorated with mouldings on the legs—61 *in. high—Italian, late 15th Century*
(*No.* 640, *pl.* 83)

55 —— Weisbeck,

522 A Walnut-Wood Reading-Desk, partly gilt, the legs terminating above in scrolls and decorated with mouldings—59 *in. high—Italian, 16th Century*
(*No.* 641, *pl.* 83)

100 —— —— Lowengard. —

523 A Pair of Pedestals, of carved and gilt wood, with festoons and scrollwork and mask below, on lion's-claw feet—4 *ft.* 3 *in. high—Italian, 16th Century*
(*No.* 596, *pl.* 67)

75 —— D.°

524 Three Pedestals, of carved and gilt wood, very similar
(*No.* 596 A, B, C.)

30 —— Frazer.

525 A Pedestal, of walnut-wood, carved with an oval medallion above, two wings below, and lion's-claw feet—4 *ft.* 2 *in. high—Italian, early 16th Century*
(*No.* 597, *pl.* 67)

90 —— —— Cooper. .

526 Two Pedestals, of carved walnut-wood, of the same design and height
(*No.* 598)

30 —— D.°

527 A Pair of Pedestals, of walnut-wood, carved with a medallion in the centre in border of scrolls, and scroll bases resting on lion's-claw feet—4 *ft.* 3 *in. high—Italian, 16th Century*
(*No.* 599, *pl.* 67)

120 — A. PEDESTALS — Frazer.
50 — B " — Lowengard.
50 — C " — D.°
10 — D " — Cooper.
25 — E " — D.°

55 — Wells

528 A Walnut-Wood Coffer, the shape suggesting an urn, with a frieze of gadroons above a shield, in border of laurel leaves below; the base carved with a regular design of serollwork, and lion's-claw feet—25¼ *in. high*, 5 *ft.* 5 *in. long—Italian*, 16*th Century*

(*No.* 628)

35 — Watson —

529 Another, with a shield in the centre supported by figures of sea-horses, terminating in foliage, which completes the decoration, on lion's-claw feet—24¾ *in. high*—5 *ft.* 11 *in. long—Italian*, 16*th Century*

(*No.* 629)

45 — Cooper

530 A Walnut-Wood Coffer, carved with a shield in the centre, supported by two female figures, with a male and female caryatid on either side, figures of griffins, flowers and foliage —24½ *in high*, 5 *ft.* 7 *in. long—Italian*, 16*th Century*

(*No.* 630)

45 — Johnson

531 A Walnut-Wood Coffer, the front richly decorated with fine marqueterie representing two winged Sphinxes supporting a shield in the centre of the panel, with foliage, a figure of a griffin, and a child offering a bunch of grapes to a bird, Cupids riding lions, and winged dragons below; the top and sides of the coffer are also inlaid with marqueterie—25¼ *in. high*, 5 *ft.* 8 *in. long—Italian*, 16*th Century*

(*No.* 631)

65 — Do

532 A Walnut-Wood Coffer, with a large rectangular marqueterie panel in front, in which is a shield, supported by winged horses, terminating in seroll foliage; grotesque ornaments in marqueterie on either side, and marqueterie on the sides and top of the coffer—26 *in. high*, 6 *ft. long—Italian*, 16*th Century*

(*No.* 632)

100 —— Lowengard.

533 A Walnut-Wood Coffer, suggesting the shape of an urn, decorated on the front convex part with a shield surmounted by a helmet and lambrequin, the corners carved with acanthus leaves—26¾ *in. high*, 5 *ft. long—Italian*, 15*th Century*

(*No.* 632A)

End of Fourth Day's Sale

Fifth Day's Sale.

On FRIDAY, MAY 30, 1902,

AT ONE O'CLOCK PRECISELY.

535 A Saint Trampling upon a Dragon: a relief in wax, on dark blue ground—8¾ *in.* by 6¾ *in.*—*Italian*, 16*th Century*
(*No.* 651, *pl.* 90)

536 The Holy Family: a relief in wax, by Susini—8 *in.* by 6 *in.*—*Florentine*, 17*th Century*
(*No.* 652, *pl.* 90)

537 Portrait of Cardinal Leopold Medicis: a wax relief—7¼ *in.* by 5¼ *in.*—*Florentine, late* 16*th Century*
(*No.* 653, *pl.* 90)

538 A Set of Four Coloured Wax Medallions, with the Massacre of the Innocents, the Presentation in the Temple, the Adoration of the Shepherds and the Adoration of the Magi—10¼ *in. diam.* (*without the frames*)—*Florentine* (*work of Susini*), *end of the* 17*th Century*
(*Nos.* 647 *to* 650 *pl.* 89)

60— Franks —

539 A Pair of Carved and Gilt Wood Figures of Angels, each bearing a candlestick formed as a cornucopia, standing upon square-shaped pedestals—*Italian, early 16th Century*—34¾ *in. high*

(*No.* 571, *pl.* 51)

185— Brewer. —

540 A Carved Wood Statuette, painted and gilt, representing the Virgin of the Annunciation, clothed in a tunic, the right hand raised, the left holding a book—*Italian*, 15*th Century*—26½ *in. high*

(*No.* 572, *pl.* 51)

52— Jewnal —

541 A Carved and Gilt Wood Candlestick, of baluster form, the centre carved with an architectural design of niches, on triangular base of pyramidal form, carved with grotesques, and terminating in lions' feet—*Italian*, 15*th Century*—45 *in. high*

(*No.* 569, *pl.* 50)

35— Fraser.

542 A Carved and Gilt Wood Cross, with painted base and support; in the centre is painted the figure of Christ, with figures of Saints at the four extremities of the cross, and the same on the reverse of the cross—*Italian*, 15*th Century*—26½ *in. high*

(*No.* 570, *pl.* 50)

31— Jewnal.

543 A Shrine, of carved painted and gilt wood, enriched with gesso modellings, on flattened hexagonal base and stem, widening to an oblong support; the shrine is of flamboyant Gothic architectural design, with pinnacles and buttresses, enclosing panels painted with figures of Saints; the centre niche is framed by a series of circular apertures, which originally contained the relics—*Italian*, 14*th Century*—4 *ft.* 8 *in. high*

(*No.* 567)

544 A Reliquary, formed as the bust of a Cardinal, life-size, of carved and painted wood, partly overlaid with gesso; bearded face, with close-fitting skull cap; in largely figured chasuble and rich stole, painted with the figure of Christ, the Virgin and Saints of his order, in hexafoil-shaped panels, on oval base, carved in low relief, and gilt with Gothic tracery ornament—21¾ *in. high*—*15th Century*

(*No.* 566)

82— 545 A Pair of Altar Pricket Candlesticks, of wood, carved, gilt and painted, formed as figures of Angels with outstretched wings, supporting candlesticks of Gothic architectural design, on oblong octagonal bases, each facet carved with diamond tracery ornament—30½ *in. high*—*Italian, early 15th Century*

(*No.* 568)

FAIENCE DELLA ROBBIA.

200— 546 A Plaque, of Della Robbia Faience, with dome top, modelled in relief with the Virgin holding the Infant Saviour, Whose hand is raised in benediction—19 *in. high*, 13 *in. wide*—in painted and gilt wood frame, with arched top, and bracket, like support beneath

(*No.* 512, *pl.* 22)

160— 547 A Relief, of Della Robbia Faience, of the Virgin and Child enthroned—21 *in. high*—on bracket of the same faience, with a head of a Cherubim in high relief

The Infant Christ is held in the right arm of the Virgin, supported by the left hand; her hair loosely bound and wound with a scarf; the body enveloped in the loose ample folds of the robe; the background has an arched top, bordered by two wreaths of fruit and foliage suspended from a ring above, enamelled in blue, green, mauve and yellow

(*No.* 513, *pl.* 22)

195 — — Agnew —

548 A Plaque, of Della Robbia Faience, with arched top, modelled in basso-relievo with a figure of the Virgin kneeling in adoration before the Infant Christ; the emblem of the Holy Ghost descends from the figure of the Almighty above, who is seen surrounded by Cherubims; in border of egg-and-tongue design—26 *in. high*, 18 *in. wide*—on a bracket of the same faience, supported by a flying figure of a Cherubim

(*No.* 514, *pl.* 22)

52 — Chauvin

549 Judith with the Head of Holophernes: a Della Robbia statuette, enamelled white, on square polychrome base decorated with Cherubs' heads and festoons—28 *in. high*—16*th Century*

(*No.* 515, *pl.* 23)

44 — — Shepherd —

550 A Female Statuette, of Della Robbia faience, representing "Plenty"; in the left hand a cornucopia; the right raised to support a basket of fruit on the head—33 *in. high*—16*th Century*

(*No.* 516, *pl.* 23)

145 — — Farquhar —

551 A Life-sized Bust, of Della Robbia faience; the head represents the youthful Bacchus; the hair wreathed with grapes and vine-leaves, and with classical scales, cuirass and lion's mask—20 *in. high*—16*th Century*

(*No.* 517, *pl.* 24)

9 — — Robson —

552 A White Porcelain Bust, of the Marquis Carlo Ginori, by Gasparo Bruschi, in full wig and robes of a Knight of Malta—28½ *in. high*—on Louis XV. plinth—*Florentine*, 18*th Century*

(*No.* 520, *pl.* 26)

18 — — Shepard —

553 A Bust of a Child, in Della Robbia faience—9¼ *in. high*—*Florentine*, 15*th Century*

(*No.* 532, *pl.* 30)

TERRA-COTTA WORK.

400 — — — Burns —

554 SAINT GIOVANINO: a terra-cotta statuette, of the last years of the 15th Century—30 *in. high—School of Donatello*

Saint John is represented as a youth of fifteen, dressed in a goat's skin, and seated on a group of rocks; his head is slightly raised, and surrounded by a gilt nimbus; his left hand is held above the heart, whilst with his right hand he holds a cup, which rests upon his knee

(*No.* 559, *pl.* 43)

See Illustration

130 — Farquhar. —

555 THE VIRGIN AND INFANT SAVIOUR: a relief, in coloured terra-cotta, ascribed to Donatello—26¾ *in.* by 24½ *in.*

Half-length figure of the Virgin, seated, turned to the right, and bending over the Infant Christ; below, on the right, are the heads of an ass and of a bull

(*No.* 563, *pl.* 47)

240 — Ol Bastard

556 BUST OF A GENTLEMAN, OF THE PERUZZI FAMILY: in terra-cotta (coloured); his hair is worn cropped to the neck, the face clean shaven, wearing senator's robes, dark crimson and green—*Florentine, middle of the* 15*th Century*—on a carved painted wood stand with splayed ends, carved in low relief with duplicated annular ornament—31 *in. wide*, 7 *in. high*

(*No.* 562, *pl.* 46)

See Illustration

450 — Burns

557 A LIFE-SIZE TERRA-COTTA BUST, of Giovanni Francesco II. Gonzago, fourth Marquis of Mantua, by Christofero Solario—25½ *in. high—Milanese School*, 15*th Century*

He faces the front, with closely-cropped beard and moustache, the hair reaching to the nape of the neck and parted in the centre. His academical robes are apparently of richly-figured Genoa velvet, showing a pleated shirt at the neck, and chain round the neck; on rectangular painted and gilt wood pedestal, with sunk panels round the sides, painted with ecclesiastical subjects

(*No.* 561, *pl.* 45)

See Illustration

554

AUTOTYPE

AUTOTYPE.

500 — Holland. —

558 A Relief, in Terra Cotta, painted and gilt, of the Virgin holding in her arms the Infant Christ, swathed in drapery, the robes of the Virgin richly figured and gilt, and with figures of Cherubs at the sides above, semicircular top—33½ *in. high*, 27 *in. wide—ascribed to* Donatello

In carved painted and gilt wood frame of architectural design, with columns at the sides

(*No.* 560, *pl.* 44)

44 — Guterbock,

559 A Terra-Cotta Bust, of a girl, with loose braided hair entwined with a scarf, which hangs down and partly drapes her bust—13 *in. high—Italian, first half of the* 16*th Century*

(*No.* 557, *pl.* 42)

See Illustration, p. 93

390 — Cl. Boodart

560 A LIFE-SIZE TERRA-COTTA BUST PORTRAIT, of a gentleman of Bologna—27½ *in. high—Italian, early* 16*th Century*

The bust is represented facing the spectator, the hair seen beneath the flat bonnet, trimmed to the nape of the neck and slightly curled under; trimmed beard and moustache; wearing rich fur-lined mantle, with tippet and widely-cut sleeves; with his left hand he holds the hilt of his sword, whilst the right grasps the edge of his mantle, holding at the same time a pair of gloves—on carved and gilt wood stand, with splayed front and frieze of ornament

(*No.* 556, *pl.* 42)

See Illustration, p. 93

TAPESTRY.

155— Jewal.

561 An Oblong Panel, of old Brussels tapestry, with a stag and a hind feeding, plants, numerous birds and insects, garlands of fruit and flowers on the border, with allegorical female figures at the four corners—9 *ft.* 10 *in.* by 10 *ft.* 10 *in.*

(*No.* 642, *pl.* 84)

200— Frazer

562 AN UPRIGHT PANEL, of old Brussels tapestry, with a semi-nude figure of Archimedes, with an eagle on either side, supporting an armillary sphere, below which is inscribed EYPHKA, a landscape and village in the background and the letters P·T SL above; the border richly decorated with vases of fruit and flowers, figures, oval medallions and coats-of-arms at the corners—8 *ft.* by 7 *ft.* 8 *in.*

(*No.* 643, *pl.* 85)

See Illustration

330— Duvlacher

563 An Upright Panel, of old Flemish tapestry, decorated with foliage and flowers, and with borders of grapes and vine foliage alternating with flowers and fruit—9 *ft.* 9 *in.* by 12 *ft.* 9 *in.*

(*No.* 644, *pl.* 644)

95— Robson

564 An Oblong Panel, of Burgundian tapestry, with the Adoration of the Magi, and landscape background, in border of foliage, flowers and birds—5 *ft.* 3 *in.* by 9 *ft.* 3 *in.*

(*No.* 645, *pl.* 87)

1180— Duvlacher

565 A PANEL OF STAINED GLASS—9 *ft.* 6 *in.* by 5 *ft.*—*work of Guillaume Marcillat, 15th Century*

Representing the Adoration of the Magi; the Virgin seated on the left, with the Infant Christ standing on her knee, and Saint Joseph at her side, and the group of the Magi on the right; a landscape in the background with other figures, the arms of Pope Leo X. de Medicis, and inscription, AB ORIENTE VENERUNT below

From the dome of the Cathedral of Cortona

P·T
S·L·

MARBLES.

62 — Ready —

566 HEAD OF A BACCHANTE: a fragment of a statue—16½ *in. high—Greco-Roman*
(*No.* 527, *pl.* 29)

24 — Clough 46

567 HEAD OF A MAN: a fragment of a bust or statue—16¾ *in. high—Roman*
(*No.* 528, *pl.* 29)

20 — D°

568 HEAD OF A WOMAN: fragment of a statue of Venus—19¾ *in. high—Greco-Roman*
(*No.* 529, *pl.* 29)

12 — D°

569 HEAD OF A WOMAN, crowned with a laurel-wreath: fragment of a statue of a goddess—16½ *in. high—Greco-Roman*
(*No.* 531, *pl.* 29)

22 — D°

570 HEAD OF THE EMPEROR HADRIAN: a fragment of a bust or statue—17 *in. high—Roman*
(*No.* 530, *pl.* 29)

16 — Ch. Bosdari

571 HEAD OF A CHILD—9¼ *in. high—Greco-Roman*
(*No.* 536, *pl.* 30)

12 — Frank

573 HEAD OF A CHILD, by Mino da Fiesole—16 *in. high—Florentine, 15th Century*
(*No.* 524, *pl.* 29)

10 — Williams

573 HEAD OF SAINT JOHN, by Mino da Fiesole: a fragment of a statue—16¼ *in. high—Florentine, 15th Century*
(*No.* 526, *pl.* 29)

36 — Bohler

574 THE VIRGIN AND INFANT SAVIOUR: a marble group; the Virgin is standing, clothed in long robe and mantle, holding the Infant Saviour in the left arm—21 *in. high—Italian, 14th Century*
(*No.* 525, *pl.* 29)

26 — Guerrant

575 HEAD OF A CHILD—8 *in. high—Florentine (School of Desiderio da Settignano)*, 15*th Century*

(*No.* 533, *pl.* 30)

20 — Agnew

576 BUST OF A CHILD, by Bernini—11½ *in. high—Italian*, 17*th Century*

(*No.* 534, *pl.* 30)

38 — Boller.

577 HEAD OF A CHILD, by Benedetto di Majano—9¾ *in. high—Florentine*, 15*th Century*

20 — Fitzhenry

578 HEAD OF A CHILD, in stone—14½ *in. high—School of Donatello*, 15*th Century*

(*No.* 537, *pl.* 30)

180 — Farquhar.

579 HEAD OF A SAINT—17¼ *in. high—School of Donatello*, 15*th Century*

(*No.* 538, *pl.* 30)

60 — Colnaghi & Co.

580 HEAD OF A YOUNG MAN, in a cap—13¾ *in. high—Milanese School, early* 15*th Century*

(*No.* 541, *pl.* 30)

210 — Farquhar

581 A PAIR OF FIGURES OF ANGELS, in white marble, the hands crossed upon their breasts, and with clinging diaphanous drapery—23 *in. high—School of Antonio Armadeo, early* 15*th Century*

(*Nos.* 545 *and* 546, *pl.* 34)

See Illustration

115 — Brewer

582 A FIGURE OF A CHILD, seated on a pedestal, partly draped, and holding a crowned escutcheon with the arms of the Galli family—30 *in. high—Italian*, 18*th Century*

(*No.* 553, *pl.* 41)

AUTOTYPE

587 559

597 597

320 —— Frazer.

583 A Relief, in white marble, of the Virgin and Child, by Michaelozzo—38 *in. high*, 28 *in. wide—Florentine*, 15*th Century*

The Virgin holds with her left arm the Infant Christ, who is partly enveloped in the ample veil and drapery of the Mother; arched canopy above, with a background of rosette diaper ornament, enriched with plaques of coloured marble

(*No.* 542, *pl.* 31)

100 —— D.°

584 The Infant Hercules: a statue, in white marble—40 *in. high —School of Michael Angelo*, 16*th Century*

The head inclined towards the left shoulder, over which is slung a quiver bound with a lion's pad, the face slightly upturned. The arms and lower extremities of the legs are missing.

Attached to a triangular marble pedestal of 15th Century workmanship, sculptured with goats' feet at the corners and tendril ornament in low relief—7½ *in. high*

(*No.* 547, *pl.* 35)

From the Borghese Museum at Rome

100 —— Fitzhenry

585 Bust of Pliny, by Andrea Pisano, clothed in a mantle, and holding a book, inscribed PLINIO—*Italian*, 14*th Century*

One from the famous Collection of Statues by Andrea Pisano, recently bought for the Berlin Museum

(*No.* 539, *pl.* 30)

110 —— —— Almagià & C.°

586 Head of an Archbishop, wearing a mitre—21½ *in. high—School of Donatello*, 15*th Century*

The treatment of this head is the same as that of the bronze statue of Saint Louis, by Donatello, on the central door of the Church of Santa Croce, at Florence

(*No.* 540, *pl.* 30)

210 —— ROSILINO. Gutekunst

587 Bust of a Youth, in white marble, with loose hair bound with a jewelled fillet, and wearing soft shirt and doublet, with overturned collar—12 *in. high—Florentine*, 15*th Century*

(*No.* 555, *pl.* 42)

See Illustration

VEROCCHIO. Duveen

1200 — 588 A LIFE-SIZE FIGURE OF A CHILD, slightly draped, with crossed legs, leaning upon a shield emblazoned with the arms of the Uberti family—23 *in. high—Florentine, 15th Century*—on carved and gilt wood base, with shell ornament, &c. in low relief

(*No.* 544, *pl.* 33)

See Illustration

BERNINI. Ward

280 — 589 A LIFE-SIZE BUST OF CARDINAL GIAN CARLO MEDICI, with long hair, scull cap and closely buttoned cape

One of the Collection of portraits of the Medicis family, of which two are in the Berlin Museum, and one in the Louvre

(*No.* 552, *pl.* 40)

See Illustration

BERNINI. Fraser

200 590 A LIFE-SIZE BUST OF CARDINAL ROSPIGLIOSI, with flowing hair, in biretta and cape

This and the two following busts are from the Villa de Lamporechio belonging to the Rospigliosi family

(*No.* 549, *pl.* 37)

See Illustration

BERNINI. D.°

180 — 591 A LIFE-SIZE BUST OF PRINCE ROSPIGLIOSI. with periwig, lace cravat, military coat and cloak

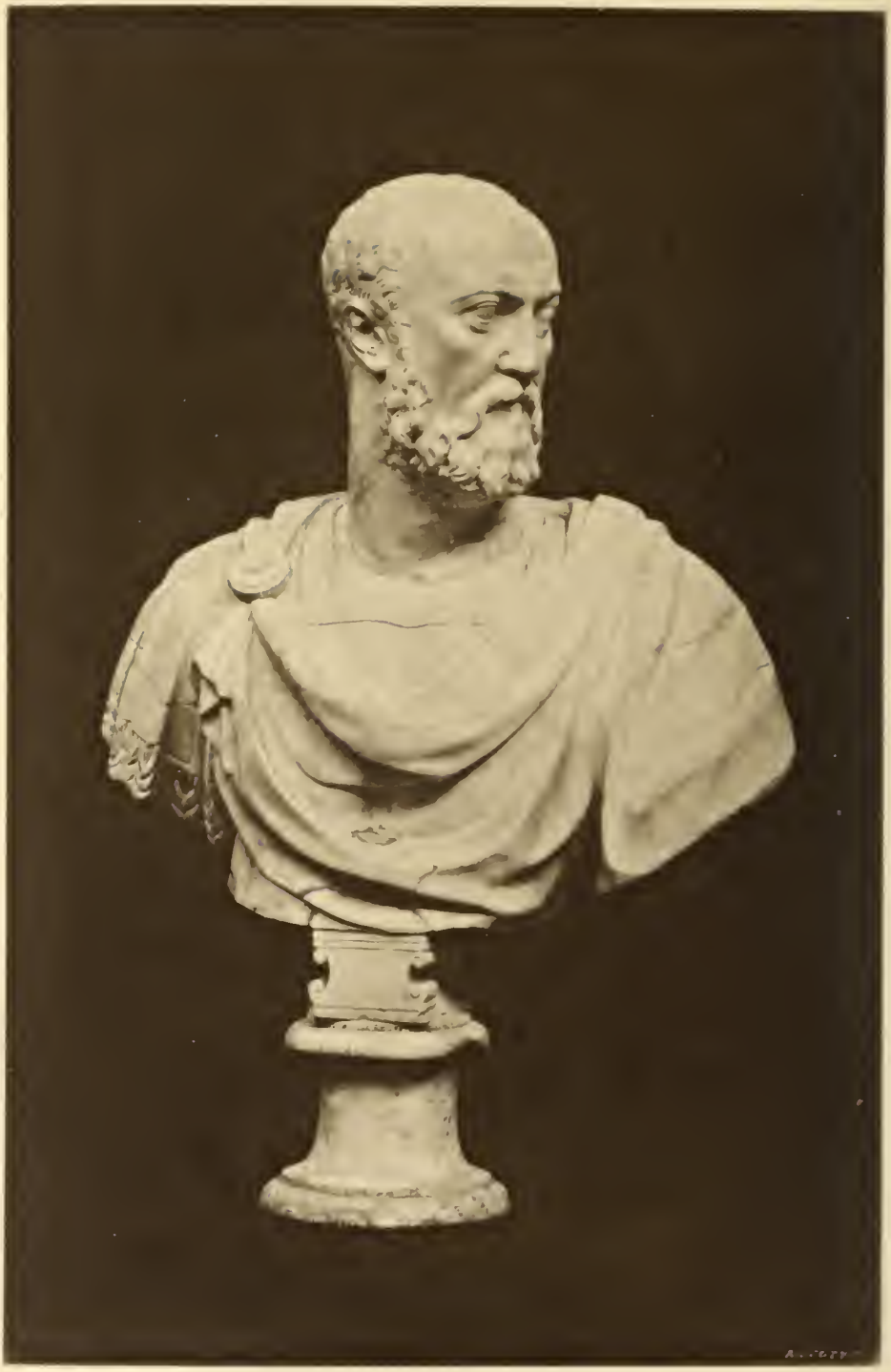
(*No.* 550, *pl.* 38)

See Illustration

588

AUTOTYPE

AUTOTYPE



BERNINI.

592 A LIFE-SIZE BUST OF PRINCESS ROSPIGLIOSI, with plaited hair, bound with ropes of pearls, wearing loose muslin chemisette and fringed robe

(*No.* 551, *pl.* 39)

See Illustration

BACCIO BANDINELLI.

593 COSMO DI MEDICI, portrayed at middle age: a life-size bust, in white marble, the head turned to the left, wearing classical cuirass and toga—16*th Century*

(*No.* 548, *pl.* 36)

See Illustration

FRANCIA.

594 A LIFE-SIZE RELIEF, IN PROFILE, OF MIMO ROSSI, with long hair, circular bonnet, and wearing enriched armour on a circular convex field of fleur-de-pêche marble, inscribed ROSCIVS·MINVS·MCCCCLXXX, in border of white marble with beaded and corded mouldings—37 *in. square—Bolognese*, 15*th Century*

(*No.* 543, *pl.* 32)

FRENCH SCHOOL.

595 A STATUETTE OF THE VIRGIN AND CHILD, of white marble—38·*in.high*—on marble pedestal, with splayed corners, and enriched with pierced Gothic tracery—7 *in. high*, 12 *in. wide—late* 14*th Century*

The figure of the Virgin is gracefully draped; her hair, worn long, covered by a veil and crown; with her left arm she holds the Infant Christ, Who fondles a dove; her left hand, partly concealed beneath the folds of drapery, holds a rose-branch

(*No.* 523, *pl.* 28)

See Illustration

596 THREE SUPPORTS FOR A TABLE, sculptured as a caryatid winged female figure, a head of a dog, and a head of a lion—39 *in. high—Greco-Roman*

(*No.* 554)

55 — Duveen

597 A Pair of Pedestals, of white marble, of rectangular form, the corners enriched with acanthus-leaf foliage, three of the sides chiselled in low relief with Cherubs' heads, the fourth occupied by a monogram denoting Maria St. (*Santissima*)—11 *in. square*, 7 *in. high—Italian*, 16*th Century*

(*No.* 558, *pl.* 42)

See Illustration, p. 93

300 — D°

598 A Marble Chimney-Piece—5 *ft.* 2 *in. high*, 4 *ft.* 2 *in. wide—Italian*, 15*th Century*

The mantel is carved with a head of a child in the centre, an apple at either side, and winged griffins at each end, connected by festoons of arabesque and beaded ornament; the pilasters decorated with foliage and palm-leaves

(*No.* 565, *pl.* 48)

150 — D°

599 A Chimney-Piece, of white Istrian stone—5 *ft.* 2 *in. high*, 4 *ft.* 6 *in. wide—North Italian*, 15*th Century*

The mantel is carved with trophies-of-arms alternating with Cherubs' heads, with a centre shield bearing the arms of the Cesi family, the supports carved with trophies-of-arms and musical attributes

(*No.* 564, *pl.* 48) BRONZE

6000 8th H. Statuette of Hercules Duveen

240 11th A. 2 Illustrations from a Missal Bruce

PICTURES.

MELAZZO DA FORLI (Umbrian School) Anderson

600 A Pair of Portraits, of the COMTE DE GOZZADINI, half-length, looking to the right, holding a carnation, a landscape with a sportsman on horseback, and other figures, and distant view of a town, in the background; and The Companion Portrait, of the COUNTESS DE GOZZADINI, half-length, turned to the left, and holding an apple in her hand, a female figure, with a horse and distant view of a river with boats in the background—23¾ *in.* by 21¾ *in.*—15*th Century* 2

1300 —

(*No.* 673, *pls.* 94, 95)

From the family of Countess Gozzadini of Bologna

See Illustration .

135 114a A Cassagiola Dosh Fraser

30 475a Bronze Medal Holland

35 538a A Bone Carter

600

G. BELLINI (Venetian School—15*th Century*).

601 Portrait of a Man, in black dress and cap, with fair hair falling over his shoulders

17 *in.* by 15 *in.*

From the Calbo-Crotta family at Venice

(*No.* 674, *pl.* 96)

VAN DYCK.

603 Portrait of a Cardinal, a member of the Medicis family three-quarter length, standing and holding a book in his left hand, his right hand resting on a table, on which is a mitre

78 *in.* by 53 *in.*

(*No.* 676, *pl.* 98)

LORENZO LOTTO (Venetian School—16*th Century*).

604 Portrait of a Gentleman: three-quarter length, in black dress trimmed with fur, holding a manuscript in his right hand, and a pair of gloves in his left

54 *in.* by 54 *in.*

(*No.* 677, *pl.* 99)

FREDERIGO BAROCCI (Bolognese School—15*th Century*).

605 Portrait of the Duchess of Urbino, in rich red dress embroidered with gold, white petticoat, lace collar, and a carnation in her hair, caressing a small dog with her left hand, and holding a handerchief in the right

On canvas—60 *in.* by 52 *in.*

(*No.* 678, *pl.* 100)

GERMAN SCHOOL—16*th Century*.

606 PORTRAIT OF A LADY: half-length, in dark blue dress bordered with red, fur mantle, and wearing necklaces of gold and pearls; in her left hand she holds a richly chased vase; a closed book on the table at her side; a landscape and figures in the background

On panel—23¾ *in.* by 17¾ *in.* (*with the frame*)

(*No.* 679, *pl.* 101)

FRENCH SCHOOL—18*th Century*.

607 PORTRAITS OF MARIE ANTOINETTE, in mauve satin dress, with yellow paniers, green silk scarf, and feathers in her hair, holding in her right hand a medallion; and LOUIS XVI. WHEN DAUPHIN, in green silk dress and embroidered waistcoat, holding a map of Corsica in his left hand 2

45 *in.* by 35½ *in.*

(*No.* 680, *pl.* 102)

ANDREA SOLARIO (MILANESE SCHOOL—16*th Century*).

608 CHRIST BOUND TO A COLUMN

31¾ *in.* by 23¼ *in.*

(*No.* 681, *pl.* 103)

P. VERONESE.

609 PORTRAIT OF A LADY, wearing a white embroidered mantle, ruff, and pearls in her hair, holding a rose in her right hand

32 *in.* by 26 *in.*

(*No.* 682, *pl.* 103)

120 — Chauvin —

CHRISTOPHER AUBERGER (German School—16*th Century*).

610 Portrait of a Man, in red dress and black cap

On panel—31¼ *in.* by 27¼ *in.*

(*No.* 683, *pl.* 103)

135 — PALMA VECCHIO (Venetian School—15*th Century*). D.°

611 Portrait of a Lady: half-length, wearing a green head-dress that falls over the left shoulder, and pale green and red costume

On panel—35½ *in.* by 30½ *in.*

(*No.* 684, *pl.* 103)

11 — Giunol.

GIULIANO BUGIARDINI (Florentine School—16*th Century*).

612 Christ Bearing the Cross, with Saint Veronica, and numerous other figures, a view of Jerusalem in the background

52 *in.* by 61 *in.*

(*No.* 685, *pl.* 104)

22 — PAUL BRILL. Des Champs

613 A Rocky River Scene, with castle on the left, a horseman and other figures in the right foreground

49 *in.* by 66 *in.*

(*No.* 686, *pl.* 104)

H 2

113 H. The Madonna & Child with Attendant Saints & a monkey 26 × 36 James

LUCA SIGNORELLI.

16 —— Fesnal

614 Two Panels, each painted with three episodes from the life of the Virgin

$12\frac{3}{4}$ *in.* by $62\frac{1}{2}$ *in.*

(*Nos.* 687 *and* 689, *pl.* 105)

ERCOLE GRANDI (School of Ferrara—*15th Century*).

30 —— Chauvin

615 The Story of Nastagio degli Onesti, from the Decameron of Boccacio

On panel—$21\frac{1}{4}$ *in.* by $25\frac{3}{4}$ *in.*

(*No.* 688, *pl.* 105)

BERNARDO PARENTINO

(School of Squarcione—*early 16th Century*).

—— Anderson ——

400 —— 616 Music: an allegorical group, of a man and woman with musical instruments, a child and monkey on the left; and A Group of Charlatans, the companion picture 2

On canvas—$18\frac{1}{2}$ *in.* by $25\frac{1}{2}$ *in.*

From the Collection of the Marquis Pantiatichi d'Arragona at Florence

(*Nos.* 690 *and* 691, *pl.* 106)

GUARDI.

160 —— Bruce

617 A Set of Six Views of Venice: The Island of St. George; The Grand Ducal Palace; St. Mark's Square; Ponte di Canereggio; The Square of St. Peter and St. Paul; and The Church of the Rendentore on the Giudecca 6

$29\frac{1}{2}$ *in.* by $35\frac{1}{2}$ *in.*

(*Nos.* 691 *to* 696, *pl.* 107)

LIBERALE DA VERONA.

618 The Crucifixion, with the Virgin and Saint John on either side of the cross, a view of Jerusalem in the background—*with arched top*

On panel—54 *in.* by 34¼ *in.*

(*No.* 697, *pl.* 108)

CIMA DA CONEGLIANO (Venetian School—*15th Century*).

619 The Virgin and Infant Saviour, with Saint John

26 *in.* by 23¾ *in.*

(*No.* 698, *pl.* 109)

LUCA SIGNORELLI.

620 The Virgin and Infant Saviour, with landscape background

On panel—30½ *in.* by 24¾ *in.*

(*No.* 699, *pl.* 110)

VAN DER GOES.

621 The Virgin Suckling the Infant Christ—*circular, on panel*

—10¼ *in. diam.*

(*No.* 700, *pl.* 111)

SIENNESE SCHOOL—*14th Century.*

622 The Birth of the Virgin

On panel—21¼ *in. diam.*

(*No.* 701, *pl.* 111)

ITALIAN SCHOOL—*15th Century.*

623 The Birth of the Virgin

On panel—22½ *in. diam. with the frame*

(*No.* 702, *pl.* 111)

MARCO ZOPPA (School of Padua—15*th Century*).

624 Ecce Homo
On panel—15¾ *in.* by 12¾ *in.*
(*No.* 703, *pl.* 111)

SIMON MEMMI.

625 The Virgin and Infant Saviour, attended by Angels, a kneeling monk on the left
On panel—14 *in.* by 13¾ *in.*
(*No.* 704, *pl.* 111)

FILIPPO LIPPI.

626 The Virgin and Infant Saviour, with Saint John and other Saints—in Gothic frame
On panel—39½ *in.* by 21½ *in.*
(*No.* 705, *pl.* 111)

SPINELLO ARETINO.

627 The Crucifixion, with the Virgin and Saint John
On panel—34 *in.* by 16¼ *in.*
(*No.* 706, *pl.* 111)

GERMAN SCHOOL—16*th Century*.

628 Two Upright Panels, painted in grisaille with two subjects from the Trial of Christ before Pilate
39½ *in.* by 15 *in.*
(*No.* 707, *pl.* 112)

FILIPPO LIPPI.

629 Saint Jerome in Prayer
25 *in.* by 19 *in.*
(*No.* 708, *pl.* 112)

LUCA SIGNORELLI.

630 The Virgin and Infant Saviour, with two Saints
On panel—18½ *in.* by 17¾ *in.*
(*No.* 709, *pl.* 112)

LUCA SIGNORELLI.

631 The Flagellation
15¾ *in.* by 34 *in.*
(*No.* 710, *pl.* 112)

G. B. TIEPOLO.

632 Aurora
61 *in.* by 52 *in.*
(*No.* 711, *pl.* 113)

BOTTICELLI.

633 Christ Holding a Crown of Thorns: a view of a town and river through a window on the right
24 *in.* by 19¾ *in.*
(*No.* 713, *pl.* 115)

GIOVANNI DA S. GIOVANNI
(Florentine School—17*th Century*).

634 Portrait of a Young Man, in black dress, with large white collar—*painted in fresco on a tile, with inscription on the reverse,* franc gargiolli a di 20 aprile 1616 di anni x...m° giovanni fece
25 *in.* by 19 *in.*
(*No.* 714, *pl.* 116)

FLORENTINE SCHOOL—18*th Century.*

635 Portrait of a Lady, with powdered hair, falling over her shoulder in curls, and low-cut dress
Pastel—28½ *in.* by 23¾ *in.*
(*No.* 715, *pl.* 116)

DUTCH SCHOOL—17*th Century*. Shepard —

12 —— 636 PORTRAIT OF A LADY, in black velvet head-dress, white lace collar, and low-cut dress

31 *in.* by 25¾ *in.*

(*No.* 716, *pl.* 116)

FRENCH SCHOOL—*early* 19*th Century*. Guirod.

28 —— 637 PORTRAIT OF THE DUC DE REICHSTADT (L'AIGLON), in green silk coat, white vest, and large red cravat

31¼ *in.* by 25¾ *in.*

(*No.* 717, *pl.* 116)

G. SUSTERMAN (FLEMISH SCHOOL—17*th Century*). Cooper.

40 —— 638 PORTRAIT OF VITTORIA DELLA ROVERE, wife of Ferdinand II. de Medicis, in black dress with lace and ribbons, holding a fan in her right hand

43 *in.* by 36 *in.*

(*No.* 718, *pl.* 117)

D. MYTENS. Do.

80 —— 639 PORTRAIT OF THE EMPRESS MARIE THÉRÈSE OF AUSTRIA, in red dress embroidered with gold and precious stones, ermine-lined mantle, and jewels in her hair, in elaborately carved and gilt wood frame

54 *in.* by 38¾ *in.*

(*No.* 719, *pl.* 11)

TINTORETTO. Williams

50 —— 640 PORTRAIT OF A VENETIAN NOBLEMAN, in black dress, seated at a table

61 *in.* by 53 *in.*

(*No.* 720, *pl.* 119)

40 —— B. FRANCESCHINI (Florentine School). Anderson

641 Venus and Cupid—*painted in fresco on plaster*
Oval—40 *in.* by 35½ *in.*
(*No.* 721, *pl.* 120)

430 —— BRONZINO. —— Cheat. —

642 Portrait of Eleonora of Toledo, wife of Cosmo de Medicis Grand Duke of Tuscany, in richly embroidered dress, pearl necklace, and jewels in her hair, holding a handkerchief in her right hand
50 *in.* by 38¾ *in*
(*No.* 722, *pl.* 121)

42 —— A. SCHOONIANS (Flemish School). —— Robson —

643 Portraits of the Elector Jean Guillaume, in full-bottomed wig and cuirass; and of Anna Ludovica de Medicis, his wife, in embroidered dress, and hair curling over the shoulders—
17*th Century* 2
29½ *in.* by 25½ *in.*
(*No.* 723, *pl.* 122)

32 —— FRENCH SCHOOL. Turner.

644 Portrait of a Lady, wearing a large hat, red dress and yellow satin petticoat, a small dog carrying a cane at her side
Oval—30 *in. high*
(*No.* 724, *pl.* 122)

50 —— LARGILLIÈRE. Cooper.

645 Portrait of a Young Man, in full-bottomed wig, white dress embroidered with flowers, and white cravat
Oval—46½ *in. high*
(*No.* 725, *pl.* 122)

D. MYTENS.

4 —— 646 Portrait of a Young Girl, with powdered hair, in Watteau dress of blue velvet bordered with gold, holding a dog in her arms

20 *in.* by 15 *in.*

(*No.* 726, *pl.* 123)

ITALIAN SCHOOL—17*th Century.*

20 —— 647 Portrait of a Boy, with long fair hair, in black embroidered doublet, sash, and lace collar, inscribed above ætis sua vii, 1651

Oval—26 *in.* by 19½ *in.*

(*No.* 727, *pl.* 123)

CIMA DA CONEGLIANO.

95 —— 648 The Virgin and Infant Saviour

24½ *in.* by 22¼ *in.*

(*No.* 728)

UNKNOWN—15*th Century.*

5 —— 649 Saint Ursula and the Virgins

34 *in.* by 28¾ *in.*

GIOTTO.

10 —— 650 Portraits of a Lady and Gentleman—*fresco*

(*No.* 730. *see frontispiece*)

FINIS

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